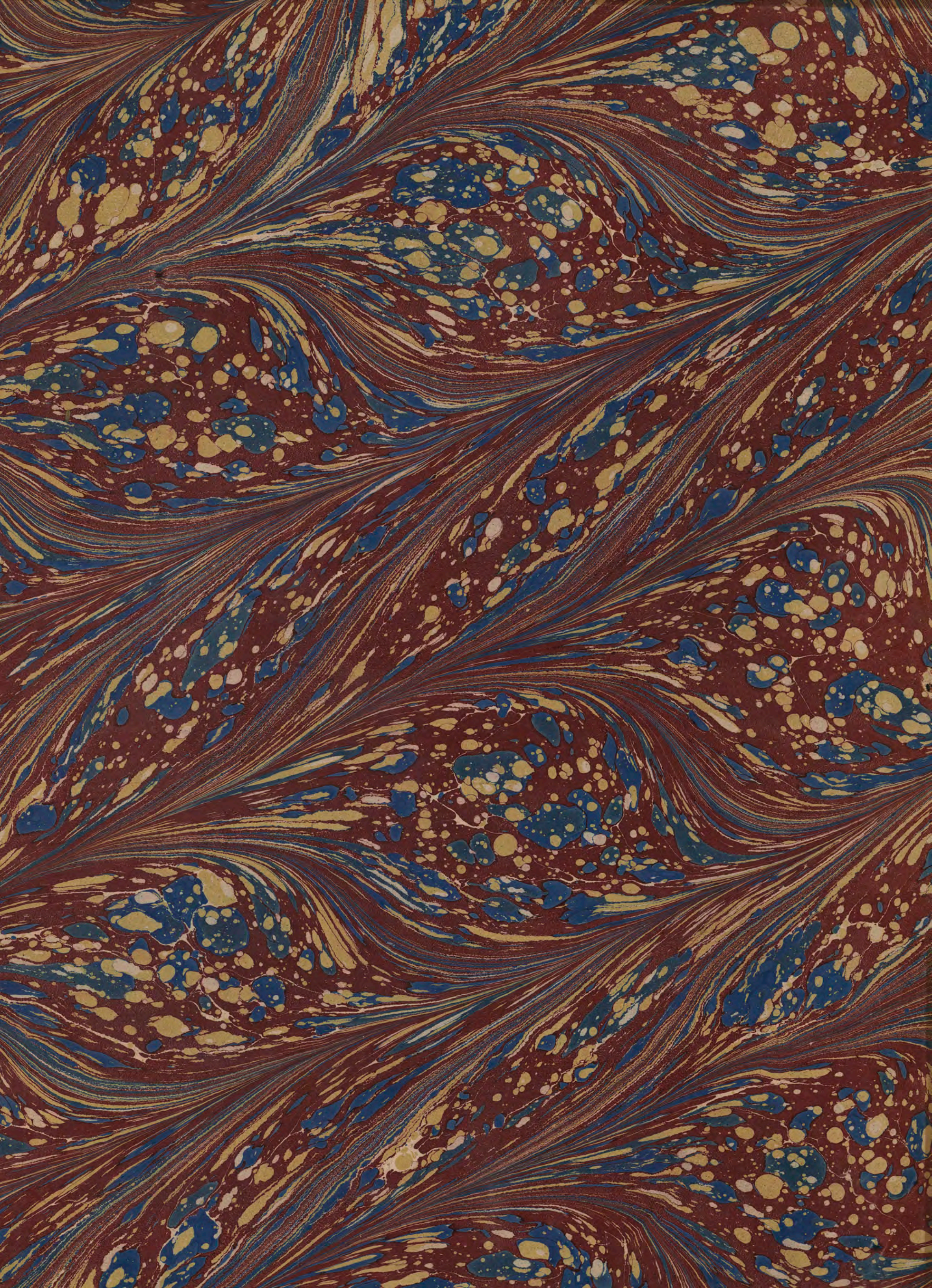


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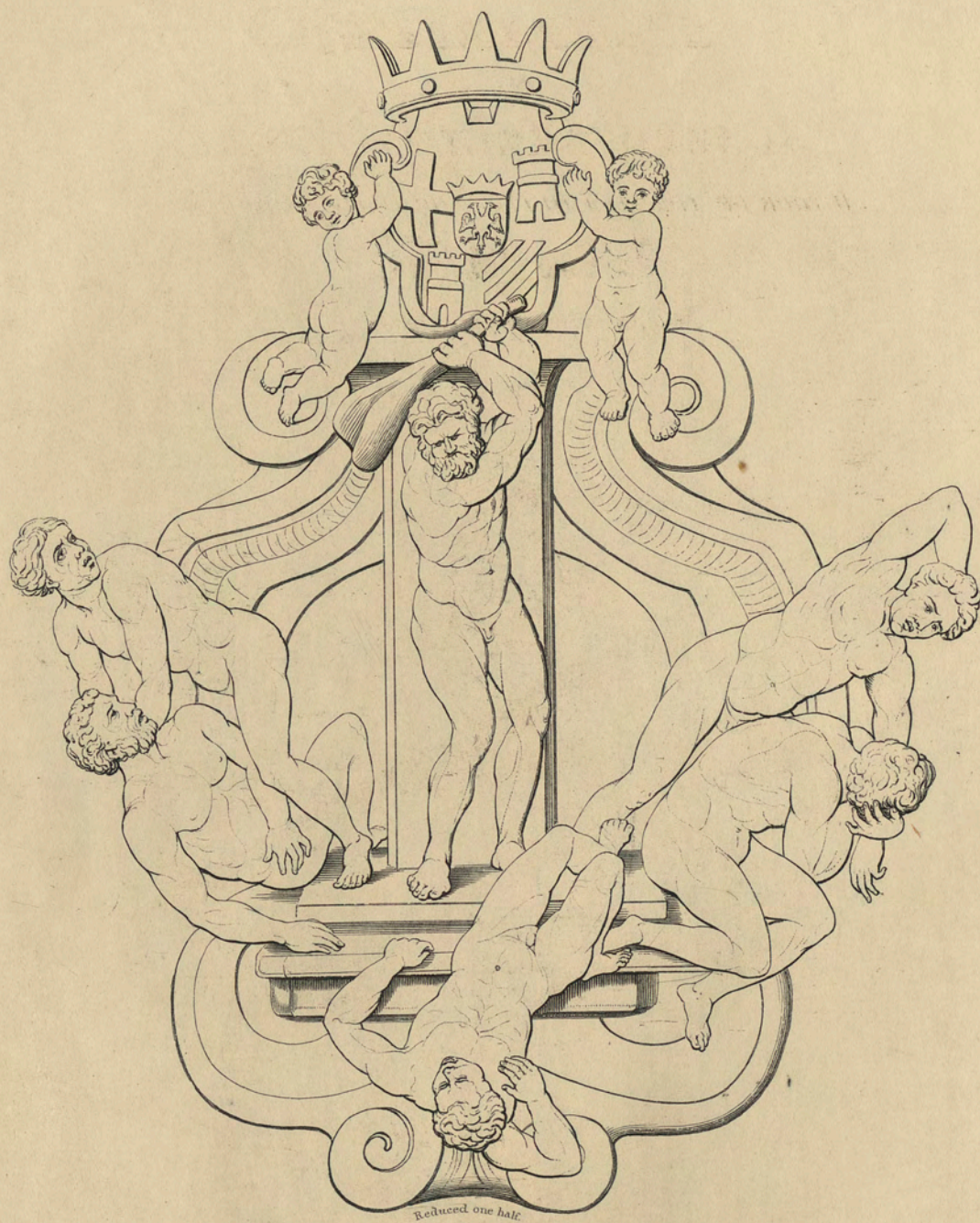


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FRONTISPIECE TO THE FIRST VOLUME.



BRONZE KNOCKER ON THE DOOR OF THE ENTRANCE HALL AT

GOODRICH COURT, HEREFORDSHIRE.

ENGRAVED ILLUSTRATIONS
OF
ANTIENT ARMOUR,

From the Collection at Goodrich Court

Herefordshire.

FROM THE DRAWINGS AND WITH THE DESCRIPTIONS

OF

D^r MEYRICK,

BY

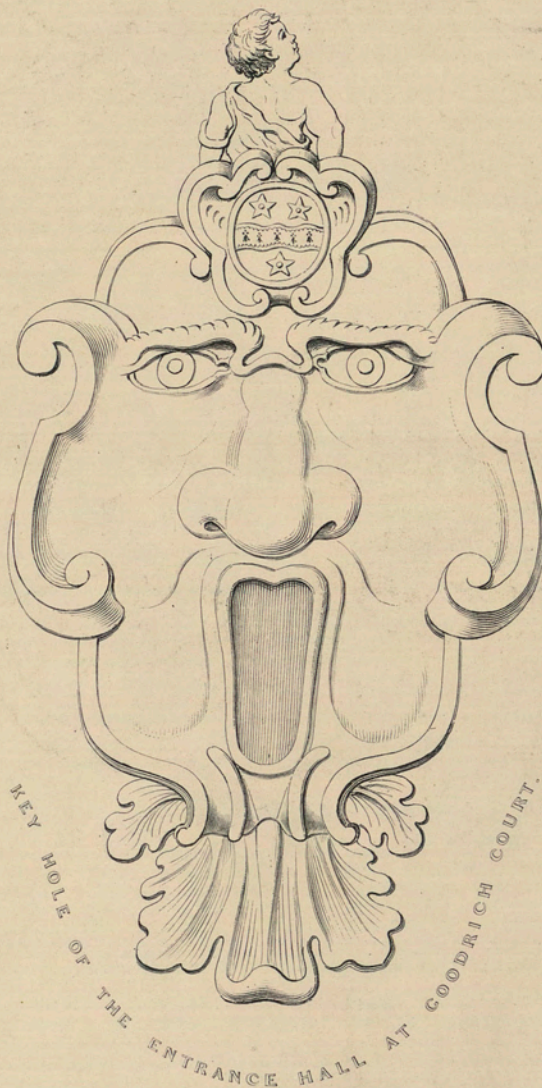
JOSEPH SKELTON, F.S.A.

AUTHOR OF THE ANTIQUITIES OF OXFORDSHIRE, &c.

In Two Volumes.

"HEC OLIM MEMINISSE JUVABIT" ÆN. 1.207.

VOL. I.



OXFORD.

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Painted by H.P. Briggs, R.A.

Engraved by W. Skelton.

from the Original Picture at Goodrich Court.

SIR SAMUEL RUSH MEYRICK, K.H.

L.L.D. & F.S.A.

Published Nov^r 4. 1833, by W. Skelton, N^o 1. Stafford Place, Pimlico.

P R E F A C E.

“There is also another thing in a man’s power, and that is, though he turns his eyes sometimes towards an object, yet he may choose whether he will curiously survey it, and with an intent application endeavour to observe accurately all that is visible in it.”

Locke, on the Human Understanding, B. 3. C. XIII. s. 2.

THE collection of arms and armour at Goodrich Court having been designated the most instructive in Europe, these engraved illustrations are published to demonstrate on what grounds such an assertion is founded. “The present age,” says Mr. Sharon Turner, “is desirous to rescue itself from prejudices of every sort,” and perhaps on no one subject do so many still exist as in this; pretensions to high antiquity being so very unwillingly relinquished. It will however be found, that when the most antient chain mail, and the earliest plate armour are stated to be in this collection, the age of the former does not go further back than the time of Edward III, a century after its first use in Europe, nor that of the latter beyond Henry VI, the second reign in which the armour was wholly of plate.* Not but that there are a few detached specimens that may claim a previous origin, but none of these can give any idea of the general military costume for want of their corresponding parts.

European suits, previous to the middle of the thirteenth century, cannot be expected to exist; as before the rings of steel were connected so as to form chain-mail, they must have fallen asunder in proportion to the decay of the cloth on which they were stitched.†

It was the Emperor Charles V who, with all the ideas of parade that had distinguished Maximilian, first collected armour for the purpose of show, and this he

* See on these points the Critical Inquiry into Antient Armour, vols. 1 and 2.

† For the various improvements consult “Some observations on Body Armour,” in the Archæologia, vol. XIX.

placed in the castle of Ambras in the Tyrol; Ferdinand, his brother and successor, adding to its extent.* Previously the arsenals contained weapons and munitions of war for actual service and the suits were kept in closets thence termed *armoires*.† Spoils taken from an enemy had indeed at all times been subjects of exhibition, but body armour, though bequeathed as of value, from the expence of new suits was continually altered to meet the change of fashion. Thus Guy de Beauchamp Earl of Warwick, who died at Warwick Castle, 28th August 1316, by his will of July in the preceding year bequeathed to his son Thomas, his best coat of mail, helmet and suit of harness with all that belonged thereto; to his second son John his second coat of mail, helmet and harness; and willed that all the rest of his armour, bows and other warlike implements should remain in Warwick Castle for his heir. In like manner William Lord Bervagenny on the 25th April 1408, left to his son Richard his best sword and harness for the justs of peace and that which belonged to war.‡ Weapons for the chace and for armed

* A handsome folio volume, entitled “*Armamentarium heroicum Ambrosianum*,” was printed in 1601, and contains representations of all the suits as they were then set up with their false designations. In consequence of the plunder of the imperial collection at Vienna by the French troops, and its subsequent mutilation, the suits from the Chateau at Ambras have been removed to the Palace of the Little Belvidere in that city, and are now exhibited in addition to as many as could be recovered from the former store. Nothing is more calculated to disappoint a visitor than the animated description of my friend the Rev. Dr. Dibdin, for so far from finding the figures wielding the sword and poising the lance, all the weapons are in a separate apartment; while, with the exception of eight on horseback, the suits are placed on two shelves one above the other in places like pigeon-holes. The engraving and gilding on most of them are very fine, and some are embossed from head to foot in a beautiful style. Perhaps the most superb is that attributed to Alexander Farnese, Duke of Parma, covered with bas-reliefs gilt on a black ground reaching to the ankles with an elegantly formed helmet and target to correspond, the trappings of the horse being suitably ornamented. The horse armour in this collection is, generally speaking, very incomplete, but that which belonged to the Emperor Maximilian I, is particularly curious. The poitral represents an angel with expanded wings holding a shield, as often seen in ecclesiastical sculpture, and those pieces of the croupiere which hang over the haunches of the horse have the form of eagles. There are three varieties of puckered lamboys of steel, and two of armour in imitation of puffed and slashed dresses. There are also two suits with long pointed sollerets similar to that engraved in Plate XV of this work, and three or four varieties of the tournament helmet. The armour is contained in three apartments, and many beautiful pieces, saddles and targets are on the walls. There are several Polish and Turkish specimens. In a fourth room are the weapons, consisting of guns, swords and maces, most of which are ornamented in the most splendid and exquisite manner. The imperial arsenal and the town arsenal in Vienna, as well as the Laxenburg, a summer palace in the neighbourhood, contain several suits, but none older than those in the Little Belvidere.

† It was in one of these that Hentzner found the armour of Henry VIII, in the Tower of London.

‡ Nicolas’s *Testamenta Vetusta*.

peasantry hung up in readiness in the halls of our old mansions, but were never so placed for the mere purpose of ornament.*

This new mode, however, being commenced by an Emperor, whose renown not only made him envied, but imitated through a spirit of rivalry, was speedily adopted by the sovereigns his neighbours and the petty princes of his own empire, traces of which are still to be met with in that interesting country.† From the circumstances already noticed, few specimens of armour earlier than the time of his father were in existence, but it was easy to use cotemporary ones either as they were, or with some fanciful alterations suggested by the pageants of the time, and assign to them names of antiquity. This idea, instead of being censured, was as readily copied as had been the spirit of collecting and the more sedulously as other parts of Europe do not appear to have possessed suits of armour of so old a date as those in Germany. Of the former kind are Rudolph of Hapsburg,‡ John of Gaunt§ and Joan of Arc,|| which instead of being of the respective ages of our Edward I, Edward III and Henry V are of that of Henry VIII—of the latter the suits which are placed over the columns in the church at Inspruck.¶ The knights of Malta, the states of Italy and the Cantons of Switzerland soon caught the mania which was greatly heightened by the splendour that began to

* Inventory of Sir John Fastolffe's goods at Caister. *Archæologia*, vol. xxi.

† At the Chateau of Wartburg near Eisenach are several beautiful suits of the sixteenth and seventeenth centuries, which, without hesitation, are assigned to the celebrated Cunigunda, and Agnes, wife of Frederick, Lord of Thuringia, the Landgraves Albert, Hermann, Heinrich Raspe and Frederick, John Duke of Saxe-Weimar, Henry der Erlauchte, Feige von Brömssern, knight, Henry II, King of France and Pope Julius II. A pair of sockets, like that in Plate CXXIX of this work, has been separated and hung on two suits, under the idea that they were shields. The modern-antique castle called the Löwenburg upon the Wilhelmsbüchel near Hessen Cassel, contains a few complete suits and fragments of the same period. Another collection is at Erbach in the Odenwald near Darmstadt, and several in the castles of the nobles in Hungary and Silesia.

‡ See an engraving of it in the *Annales du Musée*, vol. xv.

§ Engraved in Grose's *Ancient Armour*.

|| Two views of it are given in a work never completed entitled, "*Dessins des armures complètes, &c. qui composent le Musée Impérial de l'Artillerie de France*." Not one of the suits engraved in this work, and they are five in number, is older than the time of Francis I.

¶ There have been several published engravings of these, but they are very prettily represented in the guide to that place. This rage for fanciful armour extended itself to monumental effigies, in one at Hitchendon Church, engraved in Stothard's collection, we find a fabrication, of the reign of Henry VIII, for one of the Montfort family, intended to be of a much prior time; and in the Church of Chester le Street, Durham, several sculptured for Lumleys of great antiquity, whose chain mail chausses partake of the trunk hose fashion of James I.

shew itself in the fabrication of armour, not only from the use of the precious metals,* but the high artistic powers called in requisition to cover it with bas-reliefs.

Succeeding monarchs and succeeding nobles, eagerly followed the example of their predecessors, and collections were scrupulously augmented until the disuse of this species of defence prevented their continuance. This feeling was still further increased in Germany from the practice of putting up the jousting armour for exhibition in the position worn in the tournament immediately after it had taken place, as may still be seen at Dresden.† Thus the several collections remained until the civil wars in England, the revolution in France and the plunder of the French troops in Italy, Germany and Spain occasioned their mutilation.‡

This method of arranging armour involved falsehood in its very principle, and thus authorized by precedent the governments in increasing the number of specimens, seem to have thought that the higher the antiquity, the greater would be the renown: Attila's helmet was shewn at Naples,§ William the Conqueror's armour in England,|| morning-

* Sir Walter Raleigh went to court in a suit of solid silver, whence it was facetiously remarked that he carried a Spanish galleon on his back.

† The armour at Dresden is contained in one and thirty chambers, and consists of European specimens, including Polish, Turkish and Tartarian. In one of these are two suits appearing exactly as they were worn at a jousting match, which took place in the Alten Markt, in the year 1557, between Augustus, first Duke of Saxony, and Albert, Duke of Austria, in which the latter was unhorsed. They are of an older period, and consist of salades, on which are placed a profusion of ostrich feathers close together and reaching about four feet in height, backs and breast-plates fluted, with taces. The lances are held by queues on the former and rests on the latter, and armed with large demi-vamplates. Grand-guards à la mentonnière of wood are screwed on the breast-plates by nuts, and retain the indentations received in the course. There is no armour in the collection older than the time of Henry VIII, but several suits of Elizabeth's period for man and horse are covered with bas-reliefs, executed in a most beautiful manner. The wooden horses mostly made about the year 1630 are exquisitely carved, but the figures not well set upon them. Many are without riders, the splendour of their trappings being regarded as sufficient; and they are most superb, being velvet with gold embroidery, silver gilt bells and precious stones. The caparison for that of a knight of the sun who rode at the carnivals, and the dress for himself is full of gold, silver, crystals, and jewels. One room besides is appropriated to dresses of the richest description, from the time of Elizabeth to a late period, most valuable for artists, and which we are without in this country, with the exception of the Elizabethan jacket and trunk hose in Sir Gelly's chamber at Goodrich Court.

‡ It was owing to these last named events that there has been the possibility of collecting the specimens now at Goodrich Court. Thus acquired they could be easily identified, but the fear of any claim to restitution occasioned their sale to dealers, and hence they have found their way to England.

§ This is still pretended to be exhibited.

|| See the old catalogues at the Tower.

stars of Roland and Olivier in France;* and the sword of Wallace in Scotland,† the Chateau at Chantilly and the Palace at Greenwich endeavouring to outdo the Imperial treasures.

In France, it is usual to assign every beautiful unappropriated suit or piece of armour to Francis I, as it is in Germany to the Emperor Maximilian.

Among other absurdities, armour for women is one of the most striking. That the ladies of former times allowed their chivalrous feelings so far to raise their enthusiasm as in some instances to induce them to imitate the martial feats of the other sex is true,‡ but the principal heroine we know of as wearing armour in the field, so far from finding any female suit, was compelled to adopt one formed for a man. This was so contrary to the practice and feelings of the day, that it constituted one of the charges preferred against Joan at her trial.§ Yet two pretended female suits are shewn at Wartburg, and they are exhibited almost without number in Switzerland; the narrow waists of the commencement of the sixteenth century seeming to warrant such silly assertions.||

The fabrication of Queen Elizabeth's having worn armour at Tilbury is of very modern date, and the dressing her effigy at the Tower in some that had belonged to

* *Milice Française*, by Père Daniel, vol. 1, p. 434.

† A two-handed sword, of the time of Edward IV, continues to be exposed under this attractive title at Dumbarton Castle.

‡ See some curious instances from Ordericus Vitalis and the troubadour Rambaud de Vaqueiras in the *Critical Inquiry into Antient Armour*, vol. 1, p. 60.

§ After she had sworn never again to appear in male attire, the crafty Bishop of Beauvois contrived that she should be suddenly summoned before the council, when no other dress was left in her apartment, and she was thereupon declared a relapsed heretic. See Hall's *Travels in France*, p. 36, and Turner's *History of England*, vol. 3, p. 105. The Countess of Montfort, who, in her husband's absence, so gallantly defended Hennebon, we are told by Froissart, clothed herself in armour, mounted her steed and paraded the town to reanimate her soldiers, made her ladies take stones from the pavement to hurl them on her foes, and then headed a sally from the town. She must have worn a man's suit, as the sudden idea would not allow time for the fabrication of a new one. The improbability of the armour worn by the Maid of Orleans being preserved beyond her life, arises from the apathy with which Charles VII beheld her captivity and condemnation; so that taking no steps to preserve her life, it is not likely he would ask for her armour, which fell into the hands of the English on her capture, and was, no doubt, destroyed by them, as having been contaminated by witchcraft. This particular suit had been made to fit her body by order of the French king, but it was such as would have been used by a man, as she justified her assumption of male attire by the necessity of her using armour. See Turner's *History of England*, vol. 3, p. 66 and 67.

|| At Berne the story is told, with all the solemnity of truth, and at Genoa Keysler was shewn those of several ladies who are said to have performed a crusade to the Holy Land in the year 1301.

her father, an act within the memory of some who are now living; but the falsehood was too glaring to be permanent.

In such a state, these truly splendid exhibitions were worse than of no utility, being only calculated to give false ideas and prevent a search into truth; history was violated and the imitative arts grossly misled.

We have a very applicable remark of the Hanoverian traveller Keysler, who after expatiating on the value of accumulated curiosities in point of instruction, says: "What a man knows not the use of he is apt to slight, and it were to be wished such could always be found for superintendents of valuable collections, as have not only a competent knowledge of the things committed to their care, but also the patience requisite for informing others. It often happens that the very best pieces in such collections are of no more value to the superintendents themselves than to the most ignorant peasant."* This desideratum may, however, in great measure be effected by a good catalogue raisonné.

Nor were the clergy unmindful of the advantage to be derived in a superstitious age, from assigning legends to various weapons; a natural consequence of their success in the exhibition of the relics of saints. In the eleventh century, it was said that the real spear-head which pierced the side of our Saviour was dug up at Antioch. Proofs of its identity were not required. The assertion was credited, and it gained a memorable battle before that city for Raymond of Toulouse, in whose custody it afterwards remained. When Sir John Maundeville visited Paris in the reign of our Edward III, the head of the holy-spear was shewn to him, and we might have supposed that it had found its way thither through the descendants of Count Raymond; but he was assured that St. Louis had brought it from Constantinople only a hundred years before, having purchased it of Baldwin II, the Grecian Emperor. The Emperor of Germany had, at the same time, secured the shaft, though where that was discovered does not appear. This curious traveller had, however, seen the real "spere-heed oftentyne at Constantynople, but it is grettere than that at Parys."†

Should any one's curiosity be excited with envy of Sir John's good fortune, he may, even now, by a journey to the monastery of Eitch-mai-adzen in Armenia, see this spear-head of very large dimensions, stamped in its centre with a Greek cross: "A testimony," says Sir Robert Kerr Porter, "of its former lodging at Constantinople, but a direct contradiction to the pretended evidence of its having belonged to a heathen soldier."‡ Mr. Morier, who

* Travels, 4to. edition, vol. 1, p. 43.

† Sir John Maundeville's Travels.

‡ Travels, vol. 1, p. 191.

saw and has given an engraving of it in his travels,* where the cross certainly bears more resemblance to a Maltese than a Greek one, conceives that, as it is not mentioned by Chardin, it had been acquired since his time, but Tavernier informs us, that it was transferred from the Church of Keghort, which had been built on purpose for its reception, though afterwards abandoned. This sacred weapon is endowed, among its many other virtues, with the power of stopping the plague. It travels about for that purpose as a great favour, and is still devoutly believed to have the desired effect.†

In like manner, the sword with which St. Peter cut off the ear of Malchus was to be seen at Rome, Venice, and Constantinople,‡ that which beheaded St. John the Baptist at Avignon,§ and the one that decapitated St. Paul in the Eternal City. The victorious power of this last, under Pope Julius II, was almost equal to the spear-head in the hand of Raymond of Toulouse. He carried it with him to the wars for the encouragement of his friends and the terror of his enemies.||

Other weapons of renown, though untouched with holy blood, were equally ubiquarian. Joyeuse, the celebrated sword of Charlemagne, was shewn at Roquemada, St. Denis and Nuremberg,¶ and Durandal or Durindarda, that of Roland his paladin, at Prusa the antient capital of Turkey, Roquemada and Tours,** as well as at Blaye on the Garonne, and on his tomb in the monastery of St. Romanus.†† The sword, with which Scanderbeg cleft his gigantic antagonists completely in two, used to be shewn at the Chateau of Ambras and at the same time at Venice.‡‡

* Second Journey, p. 325.

† Morier's Second Journey, p. 334. That entertaining traveller tells us: "This terrible disorder had broken out with violence at Teflis, and was making great havoc amongst the inhabitants. A deputation was in consequence sent to the Patriarch, requesting the loan of the spear-head, in order that the evil might meet with a speedy termination. We happened to be present when the deputation arrived. The Patriarch received it in great form, and long consultations were held, whether the sacred instrument should be permitted to go out of the walls of Etchmiatzin or not. At length it was determined that it should proceed to perform its holy office, and after a multitude of ceremonies, such as chaunting, prostrations, kissings and ringing of bells, it was delivered over to the deputation." When Sir Robert Kerr Porter visited the monastery, the spear-head of Calvary had been sent to Erivan to allay a fever among the Christians. Travels, vol. 2, p. 635.

‡ Ex. inform. F. Douce Arm.

§ Ibid.

|| Bale's Pageant of Popes. See also other accounts of the life of Julius II.

¶ Ducange in voce Jocosa; Doublet, Histoire de St. Denis and Wagenseil de civitate Norimbergensi, where it is engraved with a scymitar, said also to have belonged to Charlemagne, and to be now at Aix-la-Chapelle.

** Canciani Leges Barbarorum III, 34.

†† Gyraldus Sinceri Itin. Galliae, 67.

‡‡ Keysler's Travels, vol. 1, p. 30.

The custody of the sword of the fabulous Guy, Earl of Warwick, was so late as the year 1542, granted to Edward Cresswell, with a salary of 2*d.* per diem;* one attributed to William the Conqueror was preserved in a house belonging to king Henry VIII, at Beddington, Surry;† and that called Curtana is still borne at the coronation of our monarchs.

The place of discovery sometimes gave eminence to the weapon, hence the faulchion of Tristan de Leonnois was said to have been found in the tomb of a Lombard king,‡ and the Maid of Orleans took hers from behind the altar of St. Catherine at Tours.§

The armoury, from which the following engraved illustrations have been taken, was the first one formed on the basis of true chronology, decided on the most careful examination of authorities, and though by no means equal in extent to the splendid collections on the continent, is perhaps of greater variety than any in existence.|| Since its formation, I have had the honour to arrange the royal horse-armoury in the Tower of London upon the same plan, and have received His Majesty's most gracious special direction to assign the true æras to the suits in the guard-chambers at Windsor Castle. It is therefore to be hoped that these facts, and the publication of these volumes, may induce the governments of France and Germany to imitate such useful examples.

With a view indeed to assist in the furtherance of these improvements, as well as for the clear understanding of historic truth and the benefit of artists, this work was first undertaken; it has, during its progress, been carried on with enthusiasm and due attention to

* Rymer's *Fœdera*, vol. xiv. p. 375.

† Henry the Eighth's household book in the British Museum. The sword of Attila, king of the Huns, is mentioned in Pistorii Bibliotheca, tom. 1, p. 185 and 186.

‡ Warton's *History of English Poetry*, 1, LVIII, 8vo. edition, and Scott's *Trisram*, p. 277 and 278. It would seem from the following extract, that an ancient king of the Lombards had boasted the possession of Sir Tristan's sword: "Eodem anno (1339) sub castro seprii in monasterio de Torbeth, flante quodam vento terribili, quædam magna arbor divinitus est evulsa radicitus, subque inventa fuit sepultura ex marmore multæ pulchritudinis. In hoc sepolcro jacebat Rex Galdanus de Turbet, rex Longobardorum, in cujus capite erat corona ex auro, in quâ erant tres lapides pretiosi, scilicet carbunculus pretii 11 milia florenorum et unus achates pretii 10 florenorum. In manû sinistra habebat unum pomum aureum, a latere erat unus ensis habens dentem in acie satis magnum, qui fuerat Tristantis de Lyonos, cum quo interfecerat Lamoranth Durlanth. Unde in pomo ensis sic erat scriptum. Cel est l'espee de Meser Tristant, an il occist L'amoroyt de Yrlant. In manu sinistra habebat scripturam continentem hos versiculos." These verses are in the Spanish language, and comprise the epitaph. See Gualvaneci de la Flamina de rebus gestis Azonis vicecomitis.

§ Though pretended to be antient, it was stamped with three fleurs-de-lis, the number to which the late monarch had reduced those in the arms of France.

|| This, in some measure, arises from its having been collected from all parts of the world.

accuracy, and is now completed, it is unostentatiously hoped in a manner not undeserving the patronage it has received. It may be regarded as a glossary explained by figures, and with the "Critical Inquiry" forms a complete body of information on this subject.

As the authorities for dates, &c. have been collected and arranged in the last named publication, it has not been thought requisite here to repeat them, but as what are termed "the embellishments," in that have been a continual source of regret to me from the contemptible manner in which they have been executed, a word or two is due to myself by way of apology. That work originated from a wish expressed on the part of an eminent dealer in curiosities and objects of virtu to have a few drawings with explanatory notices of Ancient Armour, in return for two or three specimens which he possessed. The materials grew to an unexpected size, but as portions of the manuscript were delivered to him from time to time, I had hoped that the whole would have been returned to me for reperusal, previous to being sent to press. The owner, however, had committed himself, sold one half of his copy-right, and distributed parts of the remainder among solicitors as securities for his debts. Three years elapsed ere I again saw it, and then only in sufficient quantity to accompany each proof of letter-press. This was done with so little regard to arrangement that I had often to correct the succeeding pages before I had seen those which had gone before, with an intimation that it was expected I would be as expeditious as possible. Thus it is that I must account for the desultory manner in which that work appears to have been written, and for insertions that have occasioned tautology.

When it is mentioned that three successive proprietors became bankrupt, before the whole was completely in the hands of Mr. Jennings its publisher, it will not be found surprising that straitened means could only employ in the engraving, aquatinting and colouring of the plates, such persons as could be got at the least possible expenditure. Accurately to trace the outline and copy the lights and shades in the drawings, required more time and skill than, under such circumstances, could be allowed, so that bad forms, false shadows and wrong colours were to be obscured by the tinsel daubings of gold and silver. It is but justice to Mr. Jennings to say, that many of these he, at a great expense, corrected; but the work issued from the press with a consciousness on the part of its Author of several of these disadvantages, which, from being irremediable, are attended with his unceasing sorrow.

Some consolation is derived from the hope that in the present undertaking, I have proved I know a little more about drawing than would be inferred from the Plates in the Critical Inquiry; and I readily pay the tribute of gratitude to Mr. Skelton for the neatness with which my lines have been improved, their accuracy strictly preserved, and the cheerfulness

with which he has encountered every difficulty. The chief source of satisfaction which I derived in the mechanical part of the Critical Inquiry, was its having been printed at the press of Mr. Schulze, and consequently the clear and elegant type employed on the occasion; and I feel similar gratification in the present work being made exactly to correspond, and therefore ushered into the world with the same superior letter-press.

Representations in outline have this advantage for the artist, that neither side being in shadow, none of the details are lost, and consequently they are rendered available for imitation, whatever may be the position in which he may choose to place them. Shading has indeed been sometimes used, but sparingly and only where Mr. Skelton deemed proper to introduce it. In mere outline engravings, however, the public ought to be apprized in order that they may distinguish between projections and depressions, from whence the light is supposed to come; and this should be uniform to prevent the possibility of mistake. The shady side will invariably be found on the right hand of the spectator on all convex parts, and on the left in those that are concave.

Except where the subjects are of the same size as the originals, or are helmets not extraordinarily large, a scale has been given on each Plate, generally of an inch and a half to a foot, but occasionally varied. As nothing is gained by repetition, the armour for a right, or left arm, or leg, &c. has been introduced without that which is the fellow, and only in such manner as might best harmonize with the general arrangement of the details. Enough, however, it is hoped has been retained to demonstrate comparatively the progressive changes at different periods. Although a positive date has been affixed to each suit, this must not be taken strictly, but rather as the medium of half a dozen years, unless express mention to the contrary be found in the text; a circumstance that being known to the artist will allow of his introducing a greater variety into any composition he may be about to make. The weapons are grouped on the Plates with more latitude, but in the letter-press are limited to their true individual extent, and the succession of fire-arms will be found more comprehensive than in any other collection.

With respect to the military terms and designations, as they have been taken from the writers of the middle ages, the corrupt and varying orthography of those times has been preferred in the descriptions accompanying the Plates, to an improved and fixed mode of spelling, that the identity may the more readily assist those who seek for explanations.

The armoury of Mr. Meyrick is, indeed, instructive from the number of objects it embraces, from the correct ideas it produces, from the progressive improvements it displays, and from its demonstration of the art of design as well as of contrivance. As works of

art, many of the specimens are highly valuable singly, and collectively as showing at one period its flourishing state, at another its depression.* The idle descriptions of several weapons as the partizan, glaive, &c. are hence shown to be not only careless but often quite inaccurate, while the distinctive characters of each are made evident on comparing them with the slightest attention.

The armour for jousts to the utterance was sometimes very capricious in shape. In the *Justification* published in 1557, at Mantua, by Signor Richardo de Merode to Don Roderigo de Benevides, in consequence of the challenge he had sent to him, this circumstance is curiously illustrated. Upon this occasion the forms of judicial combat were in great measure observed, the fight being graced by the solemn attendance of Princes, Lords, Knight, Senators and Doctors of law; and the armour and weapons previously delivered in, and examined by the umpire Count Sivestro, who caused his armorial bearings, viz: a shield charged with a bar, to be etched in various places upon them with aqua-fortis. The armour that was chosen by the defendant is exhibited in three illustrative engravings. The head was to be defended with a mere skull-cap with umbril and oreillettes, the body and neck by a breast-plate hollowed out over each breast, and being in front a sort of gorget reaching to the height of the throat. The whole was fastened by a band round the waist, to which were buckled two straps that crossed from the shoulders. There were, besides the two moveable pieces at the bottom of the breast plate, two taces, from which depended a cuisse of several lames to protect the right thigh. The same leg was guarded by a hose of mail, which however only reached half way round it, and this was strengthened by three plates, one in front and one on each side,

* Of the German engraved armour those specimens of the time of Albert Durer exhibit, if not the greatest fertility of invention, certainly the chastest drawing. The sword, said to have been etched by him, hardly exhibits in Mr. Skelton's representation, Pl. CII, the folds in the draperies so decidedly angular as in the original, though in every other respect it is a fac-simile. The specimen is assigned to this master on conjecture and tradition, but it should be recollected that before the year 1503, his prints are without date or mark. Huber in his *Manuel des Amateurs*, tom. V. p. 38, tells us, that the renowned Lucas Van Leyden practised etching as early as the year 1509, having learnt the art from a maker of armour, who was accustomed to execute the ornamental work upon his cuirasses by means of aqua-fortis. In fact, the fabrication of armour was considered so intimately blended with the fine arts, that Lanzi in his *Storia Pittorica*, Tome I, p. 31, gives the following information: "the painters' company at Bologna comprized the saddlers, and those who made the sheaths of swords and daggers, because such things were often ornamented with works of design and gilding; and that of Florence comprised all those artists who worked in metal or wood, and to whose business the knowledge of drawing was in a greater or less degree necessary." It was an artist, observes Vasari, Sandro Botticelli, who died in 1515, aged 78, that first discovered and practised the mode of preparing and executing the decorations on standards, by letting in the cloths or silks of different colours in pieces, so that they shewed on both sides.

extending from the genouilliere to the instep and fastened with two straps behind. The left leg and thigh were without protection. The right arm had a piece of mail on its outside, which commenced at the shoulder, and ended at the wrist; and the left was protected by a sort of square target fastened by one edge to the breast-plate, with which it formed an angle, and was kept in this position by a bar in front from the one to the other. This curious defence of steel, contrived for this express occasion, is deemed from its shape so necessary to be clearly understood, that in the "*Giustificazione*" it is engraved of its exact size, which in its greatest length, viz: along the middle, is seventeen inches, and in the widest part, which is at the bottom, it measures nine inches, and is stamped in five different places. When the parties were ready to contend, armed in such manner, the Signor del Campo forbade the encounter, notwithstanding the challenge had been proclaimed in Flanders, Spain, Italy and France, because the armour was so very unlike what knights were accustomed to use.

We have also ample proof that tournament armour, instead of being always lighter as some modern writers have erroneously imagined, was in reality much heavier.*

The collection at Goodrich Court commences with the rude weapons of savage life, in simple wood, flint, stone or slate. Those of the first and last materials being from the Pacific Ocean, are in reality the most modern, but, at the same time, represent what were earliest in use all over the world.† Such as are of flint and stone must be regarded as the productions of a greater effort towards civilization, though some of these are in truth of far more early fabrication, being the work of the antient Britons before their transactions and intercourse with the Phœnicians.‡ Next are the arms§ and armour of copper allayed

* The rewards at tournaments were often very splendid. At one held at Florence, in the year 1468, Lorenzo de' Medici bore away the prize of a helmet of silver with a figure of Mars as the crest. Nor was this uncommon as a military present, for Baldinucci cites a document, dated 1489, of a determination of the Government of Florence, in consequence of the victory of Volterra, to present the Conte d'Urbino, who commanded their forces upon that occasion, with some pieces of plate among which was a silver helmet made by the celebrated Antonio del Pollajuolo. Of the punishments at tournaments, Colombiere mentions: that if any one presented himself under false proofs of nobility, he was condemned to ride upon the rail of the barrier bare-headed, his shield and helmet were reversed and trodden under foot, his horse given to the officers of arms, and himself sent back upon a mare.

† This is proved by comparing them with the contents of a tumulus on Upton Lovel Downs in Wiltshire, engraved in the XVth vol. Pl. IIInd of the *Archæologia*.

‡ Ibid Pl. III. IV. V. and see Pl. XLVI of this work.

§ Of the antient British bronze weapons, those spear and battle-axe heads are the oldest which are made for insertion in the shaft, in imitation of such as were of bone and flint. Making them to receive the handle was

with tin, Greek, Etruscan or Celtic, and then follow in the order of chronology such as are of steel. These are contained in the Entrance Hall, the Asiatic Armoury, the South Sea Room, the Hastilude Chamber, and the Grand Armoury. A trophy of modern French Arms, chiefly from Waterloo, is placed singly in a nich in a passage; and the superb suit attributed to the Duke of Ferrara stands alone in a recess opposite the end of the Banqueting Hall.

The origin of the baton has been stated in the description of Plate XXVIII, and mention has been made in Plate XXXI of a Spanish one covered with the results of calculations placed in columns and headed with descriptive titles. A very ample explanation of the utility of this enumeration, is to be found in a scarce tract printed in 1588, being a translation from the Italian of Girolamo Cataneo, published in 1563, entitled: "Most briefe tables to know redily how manie ranckes of footemen armed with corslettes, as (well as) unarmed, go to the making a just battaile, from an hundred unto twentie thousand." The Italian author accounts for his giving publicity to his work in this manner: "Because it often happeneth that having need sometimes to fight upon small warning, an army is with a less number of people overcome, I have taken upon me to shew briefly the way how it may quickly be brought into a main battaille. This I have so arranged that all may understand that which I by the space of thirty years and more have observed from wise captains, proved by experience in person and learned as well by the wars as by mathematical discipline." Girolamo would hence have us believe him to be the author of these tables; yet, be that as it may, he seems to have been the first to put them in print, and their being adopted by Philip II, for the baton he presented with his whole length portrait* to the Duke of Alva, as well as their appearance in an English dress, shews the high celebrity they had gained.

an improvement. As there are some persons who are still sceptical as to the application of what are termed Celts (a word found on an inscribed stone discovered in Hungary, implying a chisel) I beg leave to mention, that the Britons and Irish have indigenous words, not at all derivable from the Latin language, for battle-axes; they must therefore have had such weapons before their acquaintance with that people. Next Dr. Pearson's Analysis in the Philosop. Trans. for 1796, shews that the quantity of allay in the Celts, (which are found in greater number in Ireland where the Romans never were, than in England), precisely fit them for use as battle-axes. The iron arms discovered in barrows are most satisfactorily proved by Douglas's *Nenia Britannica* to be Anglo-Saxon.

* This exquisite picture, probably by Alonzo Sanchez Coello, the court painter, is among the number in the Banqueting-Hall at Goodrich Court.

The following is a portion of what covers the baton taken from its commencement :

1	2	3	4	5	6	7	8	9	10
100	3	33	1	7	14	2	10	10	0
	5	20	0						
	7	14	2						
	9	11	1						
150	3	50	0	8	18	6	12	12	6
	5	30	0						
	7	21	3						
	9	16	6						
200	3	66	2	10	20	0	14	14	4
	5	40	0						
	7	28	4						
	9	22	2						
250	3	83	1	11	22	8	15	16	10
	5	50	0						
	7	35	5						
	9	27	7						
300	3	100	0	12	25	0	17	17	11
	5	60	0						
	7	42	6						
	9	33	3						

The first column is the number of pikemen, both those wearing corslets and those without armour, and is continued on the baton as far as 16,000. Cataneo's table indeed extends to 20,000, but he says it is next to impossible that a battaile should amount to this number, for "at these dayes the maner is, not to set a battaile of more then of ten or twelve thousand men."

The second column, according to the Italian, shews the number of men in a *rank*, but in the Spanish title in a *file*, which seems better to conform to our modern technical phrase. This is invariably 3, 5, 7 or 9 until the men amount to 1200, when it runs thus, 5, 7, 9 or 11; for we are told that all expert warriors will have infantry march in array by odd numbers from 3 the less number, unto 11 the greater.

The third column gives the number of ranks, files so composed would make, as for instance, if a hundred men be drawn up five deep, they would just form twenty ranks.

As, however, the results do not always turn out to be exactly proportionate, the fourth column shews the amount of supernumeraries, as one hundred men in files of three would form thirty three ranks, and leave one man extra.

Next, if the general should wish his troops drawn up in a square, or as it is called a square two-fold battaile, he will turn to the fifth column, where he will find the length as Cataneo calls it, but according to the baton the front of the square.

The sixth column in the same way gives the depth of the square.

The seventh the supernumeraries. It will appear strange at first sight that the square is not equal sided, but the room allowed between the men occasions this inequality in numbers on a square piece of ground. "A battaile square of ground is two times and a third more broad than long of men, and in this maner of battaile, having the due distance as is above saide, may be very well called a square battaille of ground, because this battaille doth take as much ground in length as in breadth; and a square two-fold battaille, is two times more broad than long."

The eighth column signifies the number of men in length of an ordinary battaille, termed in Spanish on the baton esquadron.

The ninth shews the breadth of the same.

The tenth the supernumeraries.

In these arrangements each pikeman is allowed seven feet of ground in depth and three in width; that is, allowing one foot for his own person, he should have three before, three behind and two feet from his shoulder to that of the man next to him. Care was taken that the unarmed pikeman should be in the middle, those in armour being in the front, rear, and on each side. A square thus formed was flanked by two columns called "sleeves" of arquebusiers, reaching exactly its depth. On the outer flank of these again were placed the cavalry, namely a wing of men at arms, and outside of them a wing of light horse. This order was often varied, as may be seen in the books of practice, and sometimes at the outer angles of "the sleeves" were posted "horns" as they were termed, or small detachments of arquebusiers.*

In describing the hand-cannon Plate CXIV, the mode in which it was mounted

* It may not be deemed quite impertinent, here to remark, that the first perfect English regiment of arquebusiers was that of Colonel Morgan, which served first in the Netherlands and then in Ireland in the time of Queen Elizabeth. See Sir Roger Williams's *Actions of the Lowe Countries*, p. 126, Edit. 1618.

has been given on the authority of Bilius. It were well therefore to observe, that there are two wood-block impressions in that valuable treatise *De Re Militari*, compiled in the middle of the fifteenth century by Valturio, and printed in 1472 in which this clearly appears. The stock extended but little beyond the trunnions, while the butt end was sufficiently long to rest on the shoulder, being hollowed out for that purpose. This contrivance rendered one hand quite sufficient for its support, and left the other wholly at liberty to use the match. The hand-gun being much shorter, the stock could be made to reach to the muzzle, while the butt was curtailed so as to press upon the chest.

I trust from the description of arms that it contains, I shall be pardoned for troubling the reader with so long an extract as the following from "the *Arte of warre*, being the onely rare booke of myllitarie profession: drawne out of all our late and foraine services, by William Garrard gentleman, who served the King of Spayne in his warres (of the Low Countries) fourteene yeares and died Anno Domini 1587." On his death-bed, having not long previous returned to England, he sent for his kinsman Sir Thomas Garrard, and as a last request, begged of him to publish the manuscript. The worthy knight anxious effectually as well as faithfully to execute his promise, employed as editor Captain Robert Hitchcock, well knowing his experience and ability, and it was printed in 1591, with a dedication by Sir Thomas to that darling of the army, Robert Earl of Essex. My apology is founded on the clear insight it gives into the cotemporary military sentiments and also the rarity of the book.

"A soldier is generally to be chosen betwixt 18 and 46 yeares. Moreover I suppose it must be necessarie that everie man according to the nature of his bodie, and the inclined motion of his mind, make election of his armes and weapons, as of pike, halberd or hargabuse: neverthelesse respect ought to be had to the proportion of his person, and to take such armes as doth best agree with the same: to a tall man a pike, to a mean stature a halberd, and to a little nimble person a peece. But if he preferre his proper disposition before the qualitie of his person, it is verie necessarie hee exercise that weapon hee makes choise of, to the intent he may attaine unto a moste perfect practise of the same, for as no man at the first time when hee takes any tooles or instrument in his hand, growes immediately at that instant to be a perfect artificer: even it is with a souldier, until experience hath instructed him.

"Hee which seekes to attaine and attribute to himself the honourable name of souldier, must first employ his time in practise of those armes wherewith hee meanes to serve, and so applie his time, that when any enterprise shall call him foorth to make prooffe thereof,

hee may be able to handle his peece with due dexteritie, and his pike with an assured agilitie, since those be the weapons wherewith now Mars doth most commonly arm his warlike troupe, and trie each doubtfull fight of bloody battail. For in this our age experience and practise makes apparent that archers amongst foreine nations be never used, and the halberd, but either amongst fewe or fewe in number. The archer serves to small purpose but when he is shadowed with some trench or bulwarke free from hargabuse or musket shot. Or that lynning a band of hargabusiers, he doth second them in any invading onset, and then a whole flight of arrowes, so that they be light and able to flie above twelve score, will merveilously gaule any maine battaile of footmen or squadron of horsemen. The halberd likewise doth onely serve in the sacke of a towne in a breach, in a sallie or camisado, to enter a house or in the throng of a stroken battaile to execute slaughter. Wherefore touching these two weapons unlesse necessitie constraine, and that hargobusiers be wanting, archers may well be spared: and these great numbers of halberdiers and billmen, which are and have bin in times past used in England, may well be left off, save a few to guard every ensigne, and to attend uppon the colonell, or capitaine, which in an army will amount to a sufficient number to depresse the overcome and flying enemy.

“ Wherefore a souldier must either accustome himselfe to beare a peece or a pyke. If hee beare a peece then must he first learne to hold the same to accommodate his match betweene his two foremost fingers and his thumbe, and to plant the great end on his breast with a gallant souldierlike grace: and being ignorant, to the intent he may be more encouraged, let him acquaint himselfe first with the firing of tutchpowder in hys pan, and so by degrees both to shoot off, to bow and beare up his body and so consequently to attaine to the leuell and practise of an assured and serviceable shot, readily charge, and with a comely couch discharge, making choise at the same instant of his marke with a quicke and vigilant eye.

“ Hys flask and tutchboxe must keepe hys powder, hys purse and mouth hys bullets: in skyrmysh hys left hand must hold hys match and peece, and the right hand use the office of chargyng and dischargyng.

“ Beyng agaynst the enemy, whylest with and indented course hee doth traverse hys playne ground, or else takes advantage of his place and invasion, as under the safe-gard of a trench, the backe of a dytch, olde wall, tree or such lyk: let hym ever fyrst loade hys peece with powder out of hys flaske, then with hys bullet and last with amuring (a wadding) and tutch powder, foreseeing ever that the panne be cleane, the cover close, and the tutch hole wyde, or else wel proyned; so that still observing modest

order in hys traverse, neither over slow, nor over speedy, to the intent he become not each mans marke through his sluggishnes, nor run himselfe out of breath through his owne rashnes, for the most part keeping hys side towards the enemie: let him discharge going, but never standyng: so shall he the better shunne the enemies shot and choose his assured advantage.

“A souldier ought to be carefull that his furniture be good, substantiall and staunch from raine, the charge for hys flaske just for hys peece, and the spring quicke and sharpe: the pipe of hys tuchboxe somewhat wyde, that the powder may have free passage, which otherwise would choake up.

“In time of marching and travailing by the way let hym keepe a paper in the pan and tutch hoale, and in wet weather have a case for hys peece somewhat portable, or else of necessitie hee must keepe the same from wette under his arm-hoale or cassocke or by some other invention free from damage of the weather, and hys match in hys pocket, only that except which he burnes, and that likewise so close in the hollow of hys hand or some artificial pipe of pewter hanging at his girdle, as the coale by wette or water goe not out.

“He should have a scowrer, tyre-bale and worrne. The one end of hys skouring sticke ought to have a round end of bone of just bigness with the mouth of his peece, therewithall at hys pleasure to ramme in powder and paper or in steed of paper such soft hayre as they stuffe saddles withal.

“He that loves the safety of hys owne person and delights in the goodnes and beauty of a peece, let him always make choyse of one that is double breeched, and if it bee possible a Myllan peece,* for they be of a tough and perfecte temper, light, square, and bigge of breech, and very strong where the poudre doth lye, and where the vyolent force of the fire doth consist, and notwithstanding thynne at the ende. Our English peeces approach very neere unto them in goodness and beauty, their heavines onely excepted, so that they bee made of purpose, and not one of these common sale peeces with round barrels.

“Let a souldier have hangyng ever at the strynges of hys tutch boxe, or some other ready part of his garment a couple of proynyng pinnes at the least, that hee may therewith both make his pan cleane, and yeeld a redde passage that the fire may have her course by incorporating both the tutch poudre without, and the corne poudre within together.

* There are several of these in the collection at Goodrich Court.

“Those souldiers which in our time have bene for the most part levied in the Lowe countries, especially those of Artoyes and Henault, called by the generall name of Wallownes, have used to hange about their neckes, uppon a baudricke or border, or at their girdles certaine pypes, which they call charges, of copper and tyn made with covers which they thinke in skirmish to be the most readiest way. But the Spaniard dispising that order, doth altogether use his flaske.

“Some contrary to the lawes of the field use chayne shot and quarter shot, which is good in the defence of a breach, to keepe a fortresse or upon shipboard: but being dayly used it wil gawle a peece within, and put it in hazard to breake, specially in a long skirmish when the barrell is hot. After hys peece is very hout, let the souldyer geve somewhat less of charge for feare of bursting his peece.

“If the stocke of hys peece bee crooked, hee ought to place the ende just before above hys left pappe; if long and straight as the Spanyardes use them then upon the point of his right shoulder, using a stately upright pace in discharge.

“The musket is to be used in all respectes lyke unto the hargabuse, save that in respect hee carryes a double bullet, and is much more weighty. He useth a staffe breast high, in the one end a pyke to pytch in the ground, and in the other an iron forke to rest hys peece uppon, and a hoale a little beneath the same in the stafe: whereunto he doth adde a string, which tyed and wrapped about hys wrest, yeelds hym commodity to traine hys forke or staffe after hym whilst he in skyrnisch doth charge hys musket a fresh with powder and bullet.

“Both the hargabusier and pykeman must weare a short rapier and a small poinado. I have seen some come into the field without, which was an assured argument that their heeles should be their target, when their powder was spent.

“Some too much arm hargabusiers, for besides a peece, flask, tutch box, rapier and dagger, they load them with a heavie shirt of male and a burganet, so that by that time they have marched in the heat of the summer or deepe of the winter ten or twelve English miles they are more apt to rest then readie to fight.

“The furniture due to a pikeman, besides his pike, rapier and dagger, consisting of a common corselet having a collar, curiat, tases, backpart, poldrownes, wambrases and burganets for the head is sufficiently known. The pyke at the point and middest ought to be trimmed with handsome tassels and a handle, not so much for ornament as to defend the souldiers bodie from the raine, which doth runne downe alongst the wood. The light armed pikes have onely the forepart of a corslet and a head peece as is the Almaine rivet, or a good light-jacke or plate coate. They are amongst the forlorne hope of the

hargabusiers to defend them from the horsemen. The halberdier is armed either with a brigandine or corslet."

Mention has been made that to sprinkle holy water was a cant phrase in the sixteenth century for fetching blood; the following passage from the Coke's tale of Gamelyn in Chaucer's poems shews it to have been in use at a much earlier period :

"Gamelyn sprenith holi water

"All with an okin spire."

The manufacturing of plate armour was a distinct trade from that of making interlaced rings, for shirts and tippets of mail exactly resembling those of the Asiatics were worn in Europe until the middle of the sixteenth century. The artizan of the former was called by the Germans **Plattner** and of the latter **Bankermacher**. These as well as the sword-cutler, cross-bow maker, gun-smith and others are cleverly engraved by Jost Ammon in a rare little duodecimo volume printed at Frankfort in 1574, *De omnibus illiberalibus sive mechanicis artibus*, by Hartman Schopper. Passau on the Danube was celebrated as early as the XIIIth century for its sword cutlery, called **Wolfs-klingen**, "wolf-blades;" and Poitou was esteemed for its lance heads and manufacture of shields. Thus an old French poet speaks of a knight :

Et fu armé sor le cheval de pris

D'Auberc et d'iaume d'escu Poitevin.

"And he was armed, mounted on a valuable horse

With a hauberk, helmet and shield of Poitou."

Whence the steel was procured, with which the sword of Coucy, Earl of Ulster, was made does not appear, but Fuller tells us that "In the presence of John King of England and Philippe Auguste of France, he cut through a helmet of steel with one blow of his sword and struck the weapon so deeply into the post, upon which it was placed, that no one but himself was able to withdraw it." As a modern instance of the high value set on sword blades, my respected friend Sir Gore Ouseley, Bart. has assured me that the Naib or deputy of the Vizier of the Nawaub of Oude, when he was in India at the close of the last century, refused ten thousand pounds for an Andrea Ferrara straight blade because it had cut off the heads of several buffaloes.

The Milan steel is well known, and that of Bourdeaux is frequently mentioned by Froissart as excellent for armour.* The chronicle of Bertrand du Guesclin likewise bears testimony to its use for swords :

* See especially Liv. II, c. 117, 4. 6.

Un escuier y vint qui au comte lança
D'une épée de Bordeaux, qui moult cher li cousta.

"An esquire came there, who dealt on the count a blow
With a sword of Bourdeaux which cost him very dear."

Chaucer describes the personal equipments of a knight at this period in the Reeve's Tale, from which, as well as from illuminations, we learn that the sword and dagger was worn at all times :

"Ay by his belt he bare a long pavade (shield)
And of the sword ful trenchant was the blade
A joly popper (dagger) bare he in his pouch."

Of the antient European arms and armour in this collection the most beautiful are those from Italy or Spain, next such as come from Germany* and Flanders, and the French specimens excel those of England. The forms were nearly alike in all countries: the fashions taking their rise in Italy and passing through Germany and France into Britain. All the splendid suits worn in this island were procured from the two first mentioned countries, and as Milan held the prime rank in the former, Nuremberg on the Maine and Heilbronn on the Necker, were most celebrated in the latter.

The famous armourers in the sixteenth century at Milan were Felippo Negroli, who worked for Francis I of France and the Emperor Charles V; Giovanni and Antonio Biancardi, Bernardino Civo, Antonio Federigo and Lucio Piccini who were employed by the Farnezzi and the Gonzaghi families, and Romero who worked for Alfonso Estense II. The target which appears in Plate LIII of this publication proves that Hieronymo Spacini should be admitted within the number.

Vasari, in his Lives of the Painters, informs us that works in niello, were in the middle of the XVth century thus produced: first the design was made with a point of steel on a smooth surface of silver and afterwards cut deeper with a burin. Then taking a metallic substance reduced to powder, composed of silver, copper, lead, sulphur and borax, which assumed a black colour, on placing it over the fire it melted and was easily to be poured into the engraving. This composition was next bruised very fine and laid upon the engraved plate of silver, which was previously made quite clean. The plate was then placed near a fire of green wood, when, by means of a pair of bellows, the flame was blown upon the niello, which being dissolved by the heat, ran about till it had filled all the engraved work made by the

* Mr. Anthony Steinbüchel von Rheinwall, the director of the Imperial Museum at Vienna, has promised to send me a series of the marks on German armour with the names of the manufactories to which they refer.

burin. Afterwards, when the silver was cold, the superfluous part of the composition was scraped off, or worn away by degrees with pumice stone ; and lastly the work was rubbed with the hand or with a piece of leather until the true surface appeared and every thing had become polished. In 1528 the art had not fallen into disuse, though it did before the middle of the sixteenth century, the niello being applied in the way adopted for the pistols and target described in this work.

The Asiatic Armoury at Goodrich Court is very various in its contents ; but the especial district from whence each article has been brought, is far from being so satisfactorily identified in every instance as could have been wished, and until we have more detailed accounts, accompanied with engravings of the weapons and defences of the different nations of the East, greater accuracy seems impossible. For instance : Fig. 8, Plate CXXXIV is described as an antient Turkish scymitar, and this has been done on the authority of several similar ones in the Ambras collection, in the Palace of the Little Belvidere at Vienna, being said to have been taken from the Turks ; while there is great reason to believe that it is Cingalese.

The superiority of the Turks in the use of the scymitar is founded not only on the quality of the weapon but on the dexterity of using it. It is wrought from fine wire, and while an awkward blow might break it, the direction of the cut made by the Spahis or cavalry penetrates the armour and passes through the body. The highly tempered blades will, at the present time, fetch from ten to a hundred ducats even when they are not of fine metal ; but as Scanderbeg said : " Such a sabre only produces its effects when in the hand of him who knows how to use it."

The blades of eastern swords are generally wavy, erroneously called damask, as the small wave bespeaks the manufacture of Ispahan and the broad one those of Chorassan or Shiraz. Hyderabad steel is greatly renowned, and so high is the value of well tempered weapons that the Nawaub of Oude in the year 1794, gave the enormous sum, says Sir Gore Ouseley, of £24,000 for a scymitar.

With respect to Mameluke blades, the following curious and valuable information was most graciously and condescendingly imparted to me at Windsor Castle, by the lips of his present Majesty. When Elphi Bey was in this country, the King was pleased to take him into his very valuable and comprehensive Asiatic armoury and to place before him two scymitars. He lifted one to his forehead and then pressing it to his lips pronounced the name of Mourad Bey. Proceeding with the same ceremony to the other, he exclaimed : Osman Bey Tambourgi. His Majesty was astonished that his visitor should know they belonged to those chiefs ; but being attended by Mr. Morier and some other oriental scholars, he made inquiry through their interpretation, and was answered that, whenever a person of high rank chose to

have a weapon fabricated, he chose a passage from the Koran, which was engraved upon it and became sacred to him; so that Elphi saw on these blades the mottos, as it were, of their respective owners. The inscription on the Estradiot's sword, Plate CV, Fig. 5, is Yah Futtah, "Oh! Opener," a title assigned to the Deity.

One character of arms and armour seems to have spread itself with the Mohammedan religion wherever it went; but whether Arabic or Persian it is not so easy to decide. Its modifications may be traced among the Georgians, Circassians, Mamelukes, Courds and the various warlike tribes of India; while the Tartars, Chinese, Malays and other pagan nations have weapons and defences wholly dissimilar. When Timour with his Mogul Tartars, threatened to invade Hindustan in the year 1398, he was put in mind of the Indian horsemen wearing armour. Ten thousand of these, besides the infantry, opposed his entrance into Delhi, besides a hundred and twenty elephants in armour with spikes on their foreheads and their tusks prolonged by daggers. The specimens in Plate CXL, have so primitive an appearance, that we must conclude their form to have been at least a hundred years prior to this invasion and to have continued without change to the present day.

Not only was it requisite for rightly understanding the arms and armour of Eastern countries that they should be engraved in this work, but to counteract the false pretensions with which many specimens are shewn as European. Thus the hand-morning-star, Plate CXLVI, Fig. 5, has been purchased with the name of an antient English one, and the Mahratta sword, Plate CXXXVIII, Fig. 3, as a two-handed one of the same country and of the time of Richard II.

The term *Asiatic* has been used as in antient times was that of *Scythian* to conceal our ignorance by generalization; and until a collection be formed by travellers who will state whence each specimen was originally brought, we cannot hope for undoubted accuracy. The names assigned in this work were from the best accessible sources, and as yet the only authorities.

It has been almost equally difficult to particularize the first locality of the weapons from the Pacific Ocean, owing to the same careless application of the term *South-Sea*; but all that reference to books, catalogues and engravings could produce, has been made available to give authenticity to the statement of particular islands or coasts as the places from whence the articles have been brought.

A due knowledge of armour is absolutely necessary to all who undertake the task of topographers, in order correctly to describe a monumental effigy, a painting on glass or an antient seal; from thence it is that the true date, if wanting, can be ascertained. It is equally instructive, from the same cause, to the antiquary, and is in a great degree serviceable to the

historian. The utility of a collection formed on the principle of that at Goodrich Court will be evident, when it is considered that there is no surer criterion of date than costume; and recollected, that down to the time of Charles II, our ancestors represented every subject they had to produce in the fashion of their own time. The illuminations of missals are far from giving the true appearance of what they pretend to exhibit, but they afford the most faithful portraits of the dresses, dwellings and furniture of the times in which they were executed. Let us take for example the Crucifixion, the Ascension, or Christ betrayed, and we shall invariably find that the Roman soldiers are habited and armed like those of the days in which the artist lived. Original additions can hence be detected, for a copy of Arthur, King of Little Britain, written in the time of Edward II, being made at the close of the reign of Henry VI, the artist not understanding or not troubling himself with the descriptions of armour in the text which refer to the commencement of the fourteenth century, has actually substituted the plate of his own time for the mail then used. So in Caxton's game of chess the knight is struck off from a wood block of the reign of Edward IV, while the translation, being from a work of the time of Edward III, is quite at variance with the representation.

A knowledge of armour hence becomes of service to the collector of MSS. and early printed books; nay, the great question as to the priority of printing between Germany and Holland may perhaps be decided from this criterion, the *Speculum Salvationis* being adorned with wood cuts, the armour in which is of the commencement of the reign of Henry VI.

S. R. MEYRICK.

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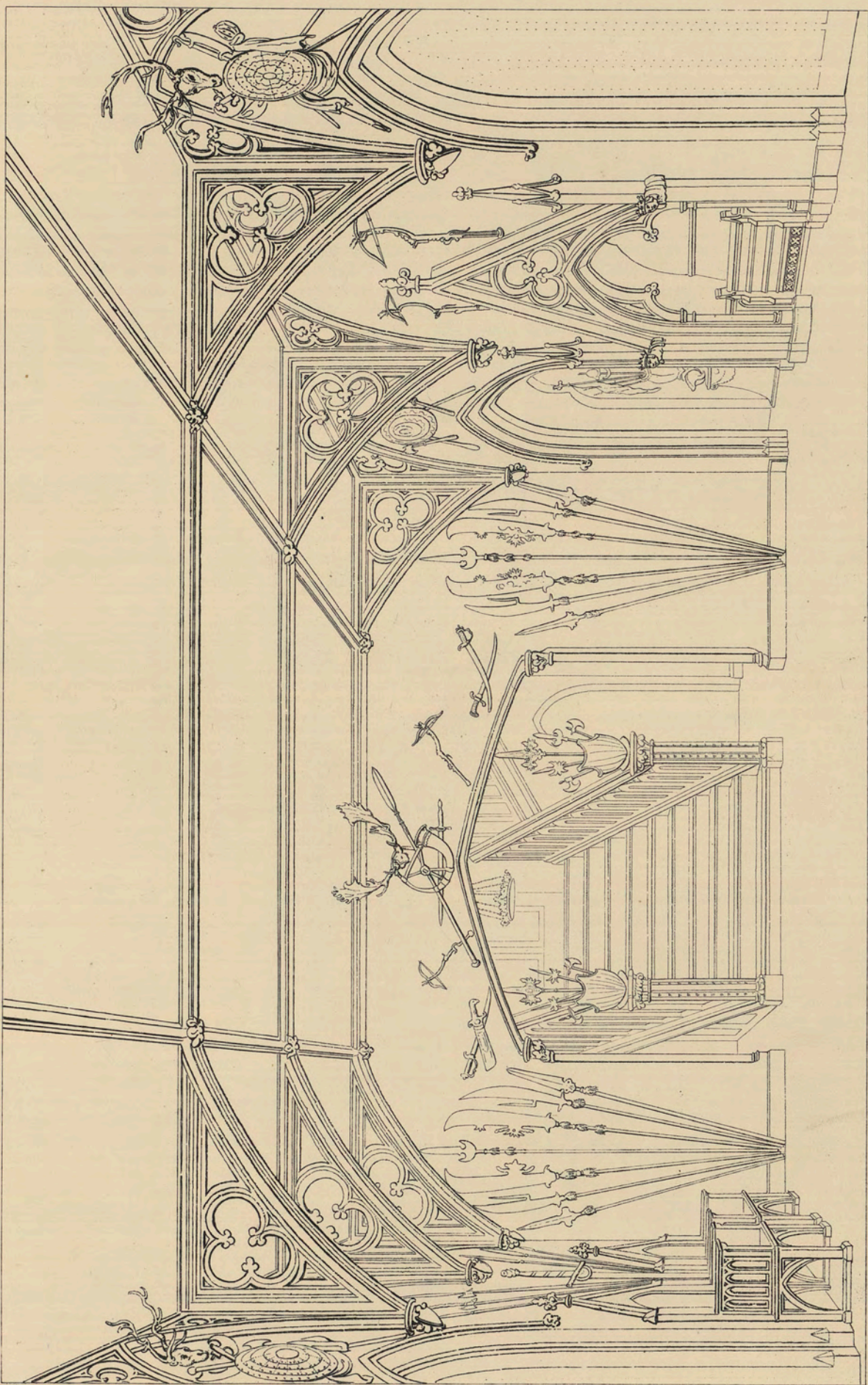
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ENTRANCE HALL OF GOODRICH COURT.

PLATE I.

ENTRANCE HALL OF GOODRICH COURT.

THE dimensions of the entrance hall of Goodrich Court are twenty-one feet and a half by thirteen and twelve high, and the inner hall is the same, except being twelve deep and five and twenty feet in height. On the outer door are the bronze knocker and ornamented key hole plate represented in the frontispiece and title page which, in the opinion of Wm. Young Ottley, Esq., do credit to John of Bologna who must have given the design so like those of the school of Michael Angelo. This room is lighted by a window containing various armorial bearings of the Meyrick family and the inner one by an oriel on the first landing place of the staircase, in the glass of which is the whole length portrait of Meurig ab Llewelyn, Esquire of the body to Henry VII, and one of the splendidly attired mounted guard raised by Henry VIII for his person, on his accession to the throne. Suspended by a chain in front of it is the antique bronze lamp which forms the frontispiece for the second volume.

The authority for the flattened roof is a chapel on the south side of Rochester Cathedral of the time of Edward II, of which period is the whole style of architecture throughout the building: the fire-place an adaptation of a monument at Winchelsea and the chairs of the state one of Edward I. Over the great arch are all those hunting implements which form the subjects of Plate II, and on each side of it the glaives and partisans to be found among those in Plates LXXXIV and LXXXVII. The trophy over the right-hand door, leading to the banquetting hall, is composed of Scotch weapons, which may be seen in the course of this work, and those over the two others of European targets, &c. Between the chairs is a two-handed sword of state, with halberds on each side, and in the passage seen through

the door-way beyond the fire-place, a nich containing spoils from the field of Waterloo.

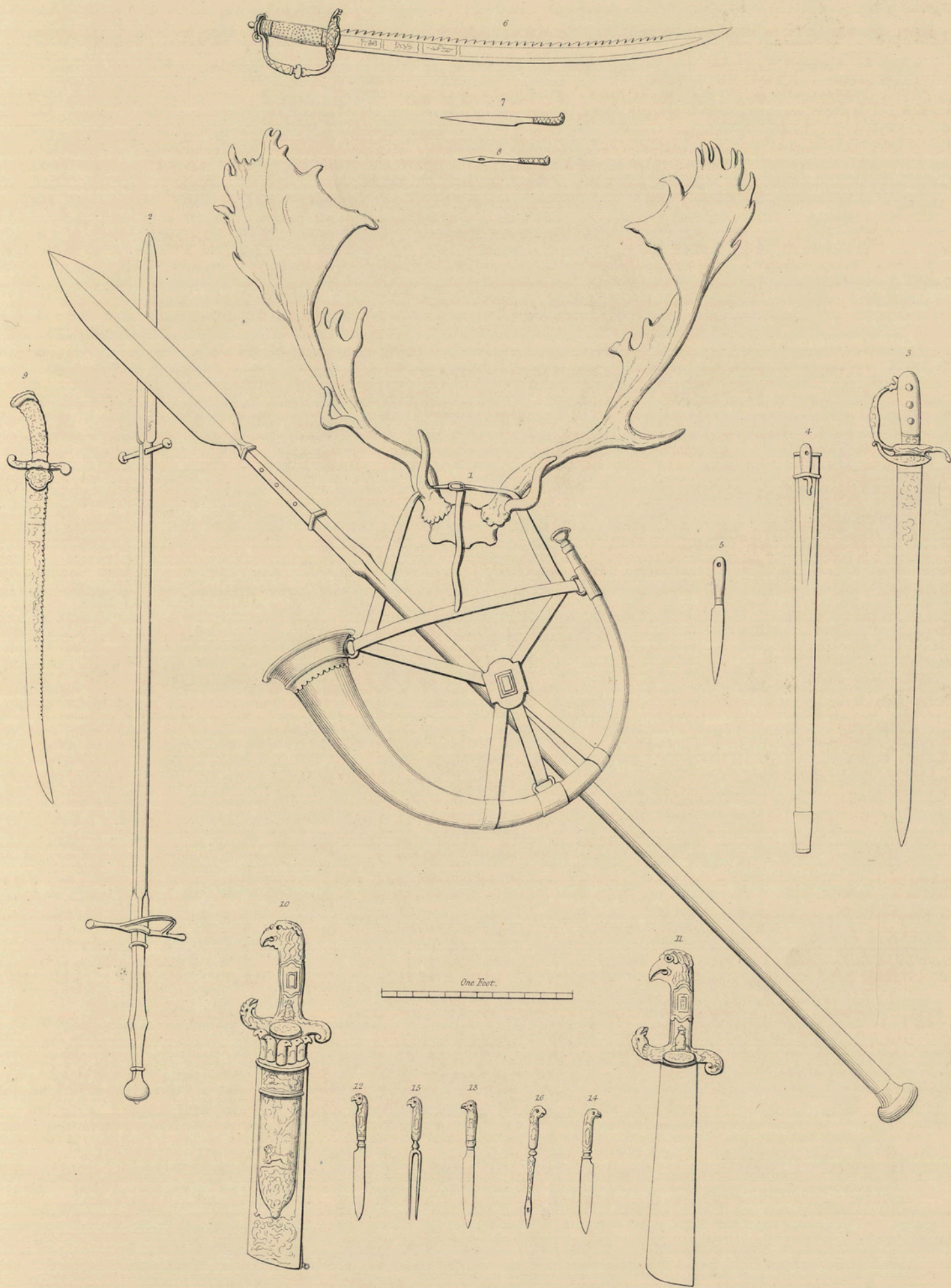
The authority for placing cross-bows and other weapons in the entrance hall of a mansion, is found in the inventory of the residence of Sir John Fastolffe in the time of Henry VI, and there are many reasons to conclude that the practice was of far more ancient date.

PLATE I.

ENTRANCE HALL OF GOODWIN COURT

The dimensions of the entrance hall of Goodwin Court are twenty-two feet and a half by fifteen and a half feet, and the height is the same as the depth. On the outer door is a fine bronze knocker and ornamented key hole plate representing in the foreground and the background the figures of two knights in armor, the central figure being a knight on horseback. The room is lighted by a window containing various ornamental panes of the Mosaic family and the inner one by an oval on the first landing place of the staircase, in the glass of which is the white enamel portrait of Henry VII. The figure of the body of Henry VII, and one of the splendidly carved wooden chairs raised by Henry VIII for his person, on his accession to the throne. The figure of a chair in front of it is the antique bronze lamp which forms the support for the second volume.

The authority for the stained roof is a chapel on the south side of Exeter Cathedral of the time of Edward II, of which period is the whole style of architecture throughout the building: the fireplace an adaptation of a monument of the thirteenth and the chairs of the state one of Edward I. Over the mantelpiece are those hunting instruments which form the subjects of Plate II, and on each side of the fireplace and partitions to be found among those in Plates XXIV and XXV. The trophy over the right-hand door, leading to the banquet hall, is composed of Scottish weapons, which may be seen in the course of this work, and those over the two others of European origin, &c. Between the chairs is a two-handed sword of steel, with hilts on each side, and in the passage seen through



HUNTING IMPLEMENTS.

PLATE II.

HUNTING IMPLEMENTS.

As the chase was regarded as the honorable and most instructive occupation of an age in which warlike prowess was deemed the principal object of emulation and applause, every respectable mansion had, in former times, its hall decorated with hunting implements. A plate of such weapons was therefore indispensable in a work of this nature.

FIG. 1.—A pair of English elk's horns from which is suspended a German horn of copper ornamented with brass, probably not above a century old, but behind it is a boar spear of the time of Henry VIII.

FIG. 2.—A spear sword for killing wild boars of the same date as the last. In the Triumph of Maximilian I, Emperor of Germany, swords of this kind are carried by the hunters, but only one has the upper bar.

FIG. 3.—A hunting sword with ivory handle of the time of Charles II.

FIG. 4.—Its sheath, made to contain also a knife.

FIG. 5.—The knife belonging to the same.

FIG. 6.—A hunting sword of the time of James II, with a serrated back, upon it are the figures of Hope and Faith, inscribed *Spes* and *Fides*, with flowers, &c.

FIG. 7 and 8.—The knife and bodkin belonging to its sheath.

FIG. 9.—An English hunting sword of the time of William III. The hilt is of stag's horn, the guard and pommel embossed and gilt with the representation of a chase. On the blade is, *Honi soit qui mal y pense*. It is a good deal engraved and the back is serrated cross-wise.

FIG. 10.—A couteau-de-chasse of the time of William III in its sheath, which is highly ornamented and contains also three knives, a fork and a bodkin.

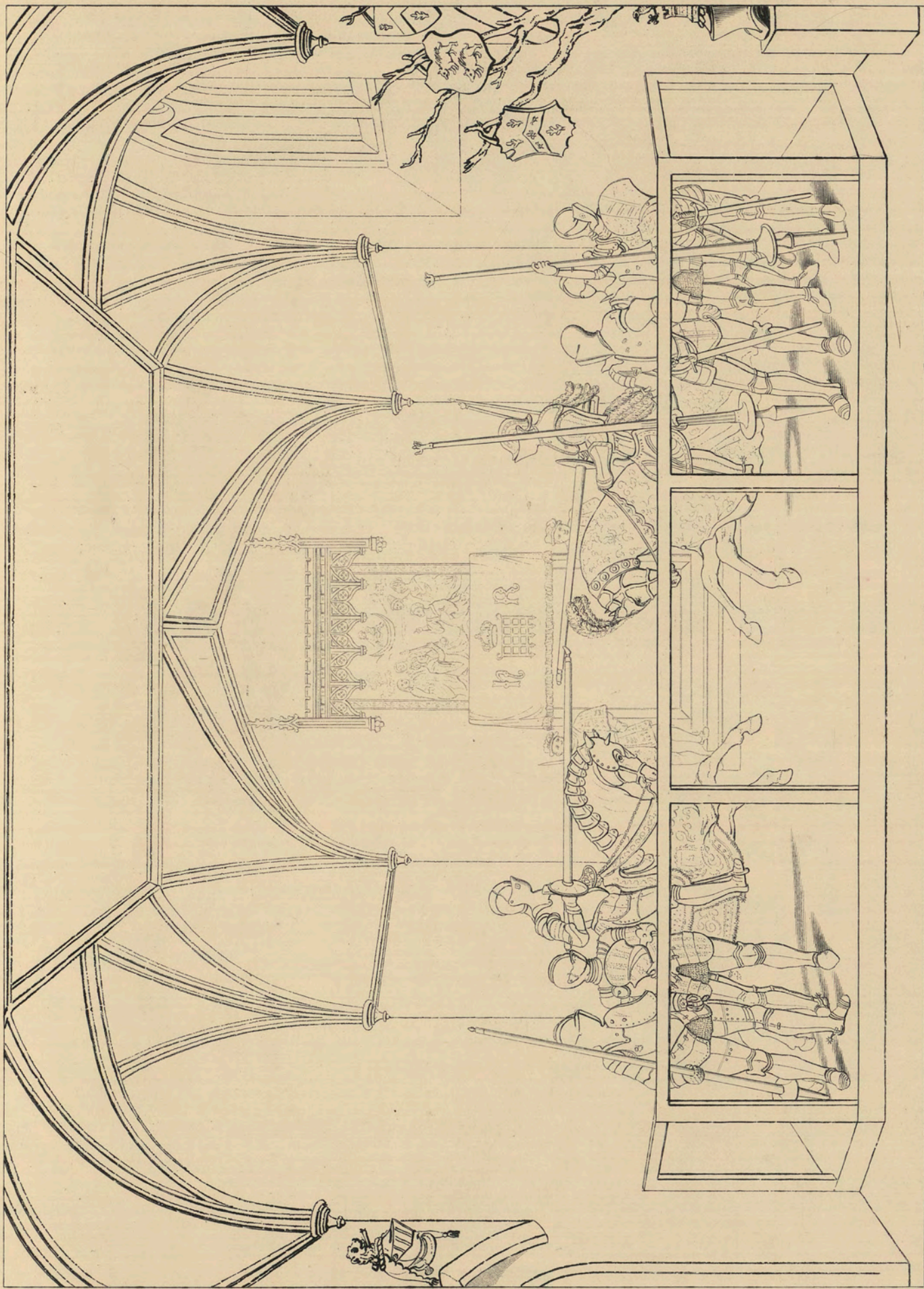
The form is precisely like those engraved in the Triumph of Maximilian, which shews that no variation had taken place since the commencement of the sixteenth century. Erasmus in his "Praise of Folly," thus alludes to this weapon, Kennet translating it, "a slashing hanger." Speaking of those engaged in the chase, he says, "When they have run down their game, what strange pleasure they take in cutting it up! cows and sheep may be slaughtered by common butchers, but what is killed in hunting must be broke up by none under a gentleman, who shall throw down his hat, fall devoutly on his knees, and drawing out a slashing hanger, (for a common knife is not good enough), after several ceremonies, shall dissect all the parts as artificially as the best skilled anatomist; while all that stand round shall look very intently, and seem to be mightily surprised with the novelty, though they have seen the same a hundred times before; and he that can but dip his finger and taste of the blood, shall think his own bettered by it."

FIG. 11.—The couteau drawn out of the sheath.

FIG. 12, 13 and 14.—The three knives.

FIG. 15.—The fork.

FIG. 16.—The bodkin. The handles of all, as well as the sword, have let into them, on each side, a piece of mother o' pearl.



HASTILUDE CHAMBER AT GOODRICH COURT.

PLATE III.

HASTILUDE CHAMBER AT GOODRICH COURT.

THE apartment here represented is twenty-five feet wide, seventeen and a half deep and eighteen high, and fitted up to represent a jousting match. Two combatants are engaged within the lists, while five others are waiting for their turns. On the steps, before the royal box, at the back of which is tapestry of the time of Henry VI, are two heralds: one holds a sword as a reward for a successful comer; the other a helmet, the guerdon for a tenant who awaits the effect of his challenge. On the left of the whole is the tree usually set up for holding the emblazoned shields of the combatants, beneath it a tournament helmet with its crest, and the walls of the apartment are decorated with various specimens of tilting armour.

The invention of tournaments has been erroneously attributed to Geoffry de Preuilly in 1066; they were derived from the Troy game much before his time, he having merely added some new manœuvres. It was from the introduction of wheeling round to commence each attack, in French *tournoyer*, that they received this appellation, for previously they were distinguished as *ensiludes* and *hastiludes*.

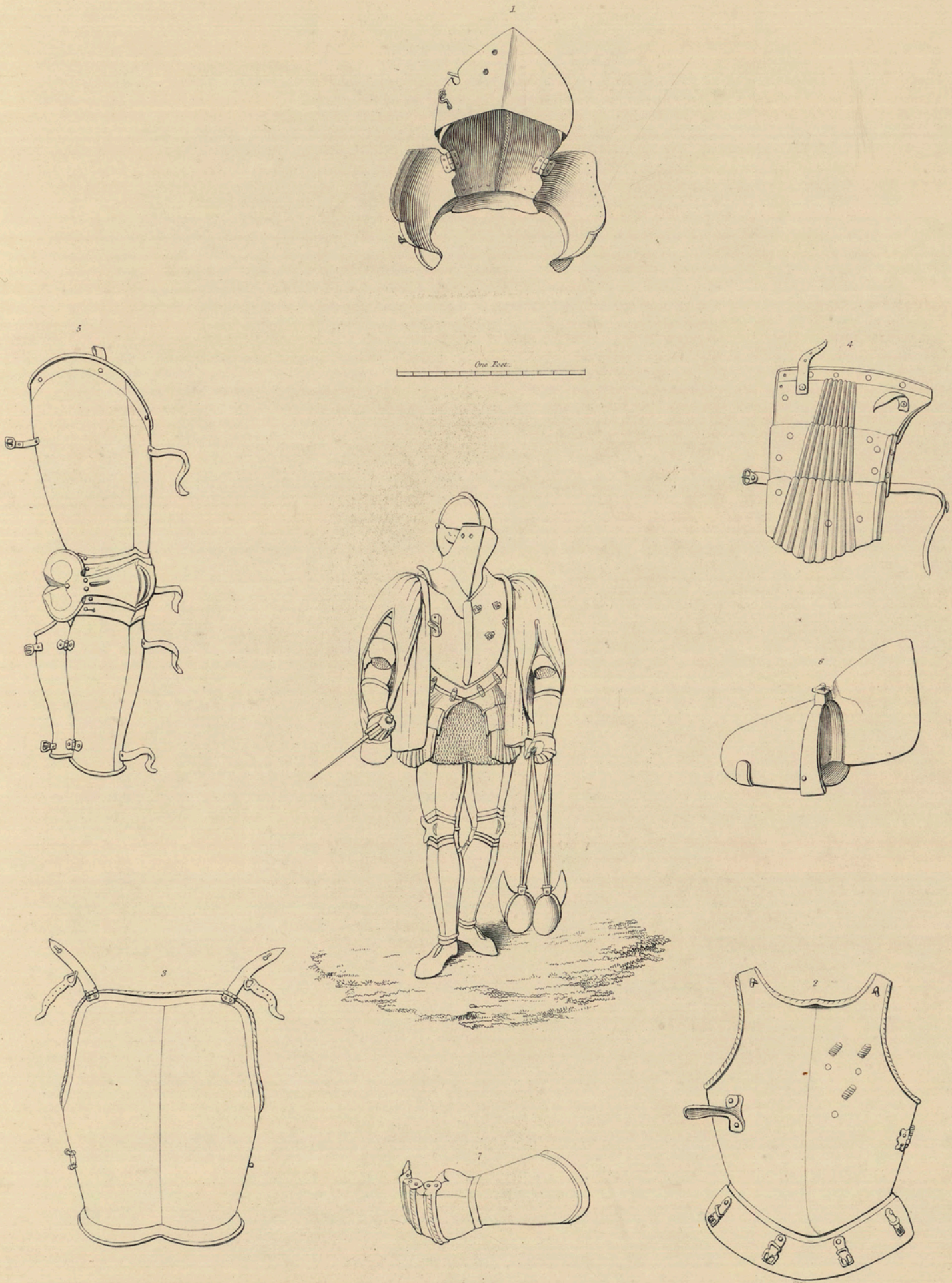
This pastime, so captivating to the martial feelings of an unrefined state of society, was attended with such dangerous consequences as, at first, to call forth the power of the church and state to check its continuance. Such, however, was the infatuation of the knighthood of Europe, that neither the ordinances, which issued from councils, the harangues from the pulpit, nor the writings of the clergy, were able to restrain the inordinate passion for this military sport.

What these were unable to effect was, in process of time, in some measure remedied by the excess to which it was carried. When Kings, instead of

forbidding the practice, like Henry II, or of permitting it in particular places and at stated seasons, as Richard I, overlooked it, as did Henry III, and next gave it their royal countenance, which was the conduct of Edward I, its frequent occurrence rendered necessary some precautions. For this purpose the primary step was to divide the joust into peaceable combat and that "to the utterance," and while the weapons and habiliments of war were retained for the latter, blunted spears, swords of whalebone and protections of tough leather became appropriated to the former. The further improvement was to increase the strength of real armour for the purpose: for as the various exercises, comprehended under the name of tournament, were considered fit practice for war, heavier weapons were assigned to them to render young knights more expert in battle.

The next thing was to enclose that part of the field in which the tournament was held by a railing termed "the list," and then to separate the horses of the jousters by a paling called "the barrier;" while, to prevent accidents from the pressure of the crowd, double lists were sometimes formed.

Pluvinel, who wrote at the close of the reign of James I, says: "There ought to be, at each end of the lists, a little scaffold, the height of the stirrup on which two or three persons can stand, viz: the knight, the armourer to arm him and his assistant, and hence he mounts his steed." The fleetest horses and such as could withstand a violent shock were preferred, for one or both were in case of collision thrown to the ground, if the lances were not broken nor the knights unhorsed.



ARMOUR FOR THE TOURNAMENT.

PLATE IV.

ARMOUR FOR THE TOURNAMENT.

A.D. 1458.

HASTILUDES became, in the fifteenth century, so much an object of importance that those, whose means would afford it, made them the principal cause of foreign travel; so that the continental courts were deemed essential to be visited by all who wished to shew themselves accomplished knights. The armour for these encounters had been brought to such a high state of perfection, as greatly to lessen the danger attending this pursuit.

It was in the time of Edward II that the first attempt had been made to give more protection than was deemed necessary for war. This was confined to the helmet, next an elbow gauntlet was added, and at the period of the plain Italian suit represented in this plate, additional pieces were contrived for other parts of the body.

FIG. 1.—The helmet opened with the vizor and bevor lifted up.

FIG. 2.—The breast-plate, which adjoins to the back-plate by a hinge on the left side. This exhibits the earliest form of the lance rest and the three screws intended to hold the grand-garde.

FIG. 3.—The back-plate, with its steel clasps to pass over the shoulders and fasten to the breast-plate.

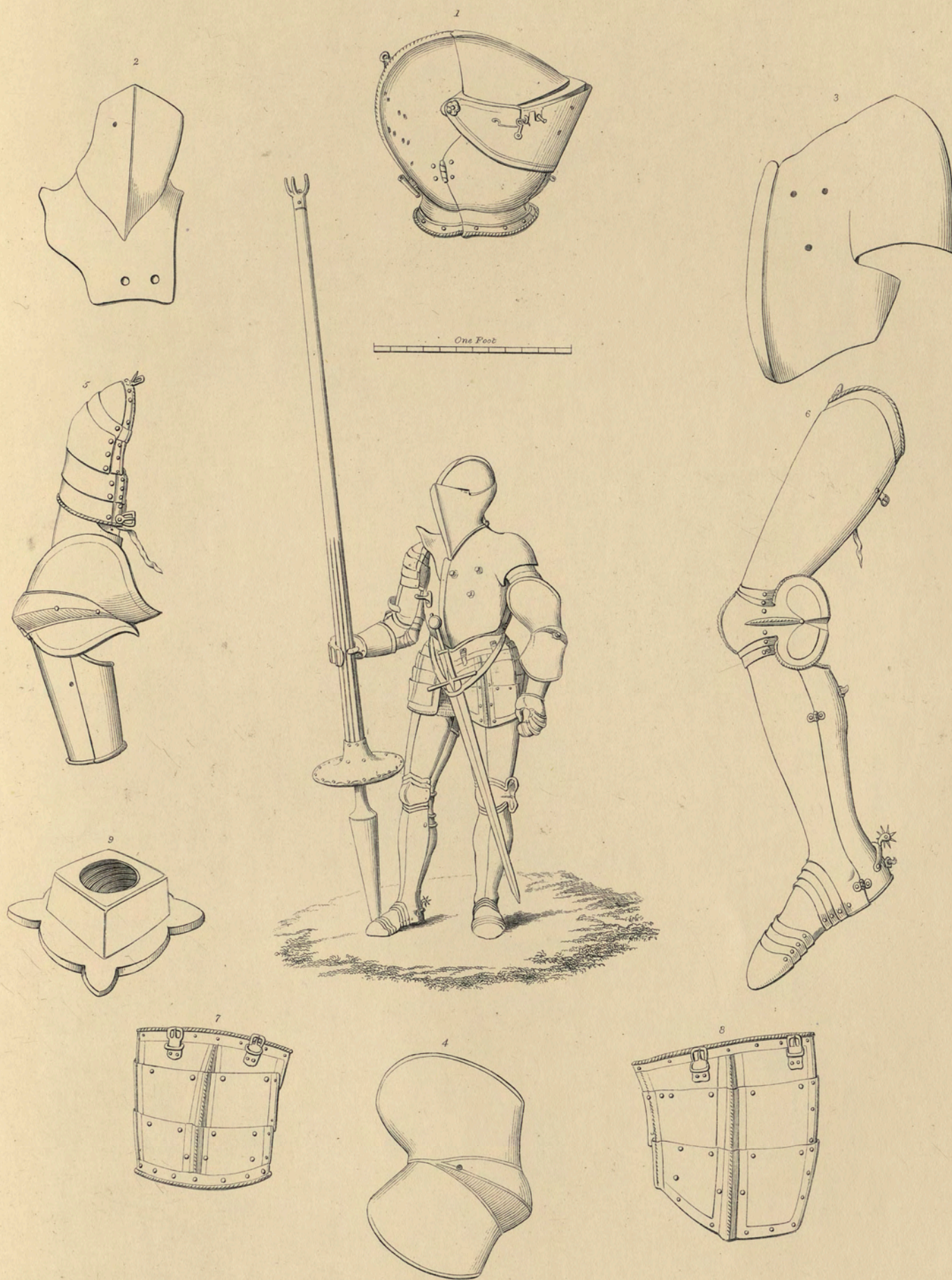
FIG. 4.—The right tuiette. These tuiettes mark the period of the armour, being worn over a petticoat of chain, and placed at the close of the reign of Henry VI.

FIG. 5.—The cuisse and jamb for the right leg. The latter is only for the tournament; but, as it is made to separate at will from the genouilliere, probably another was substituted for war, which completely enveloped the leg instead of only covering its exterior. The kind of jamb to be worn on that occasion appears in plate V.

FIG. 6.—The stirrup made to protect the whole of the foot, the jamb being without a solleret.

FIG. 7.—The left hand gauntlet.

In the centre is the figure as seen when the several parts are put together. The pieces here perceptible, which are not given in detail, are so exactly like those in the next plate, that they have been omitted to avoid repetition. The cloak is from a copy of Froissart of the same date, from which Montfaucon has taken *la prise de Charles le Mauvais, Roi de Navarre*, the armour in which is of a similar character to this.



ARMOUR FOR THE TOURNAMENT.

A.D. 1463.

PLATE V.

ARMOUR FOR THE TOURNAMENT.

A.D. 1463.

THIS suit so nearly resembles the last, that the parts omitted in this plate, may be conceived from those for the same purpose in the former. A man in this armour could not raise, lower or turn his head, nor stir his left shoulder; he had only the movement of his bridle arm from the elbow, to enable him to stop his horse, but his lance arm was quite free for obvious reasons.

FIG. 1.—The helmet closed.

FIG. 2.—The volant piece. The salient angle of this was so sharp as, without the lance was furnished with a coronel, it was impossible to strike it, and as it was accounted the highest honour to hit the forehead, it was often covenanted that it should not be used, when the lance had not a coronel at its end.

FIG. 3.—The grand-garde.

FIG. 4.—The garde-de-bras. In Pluvinel's time, a piece of armour called the haute-piece, greatly resembling a grand-garde and volant piece in one, but somewhat shorter, though reaching on the right side from the shoulder to the lance-rest, was fastened by a single nut and screw to pistolier's armour when wanted for the tournament, and the garde-de-bras was used with it.

FIG. 5.—The vambrace and rerebrace.

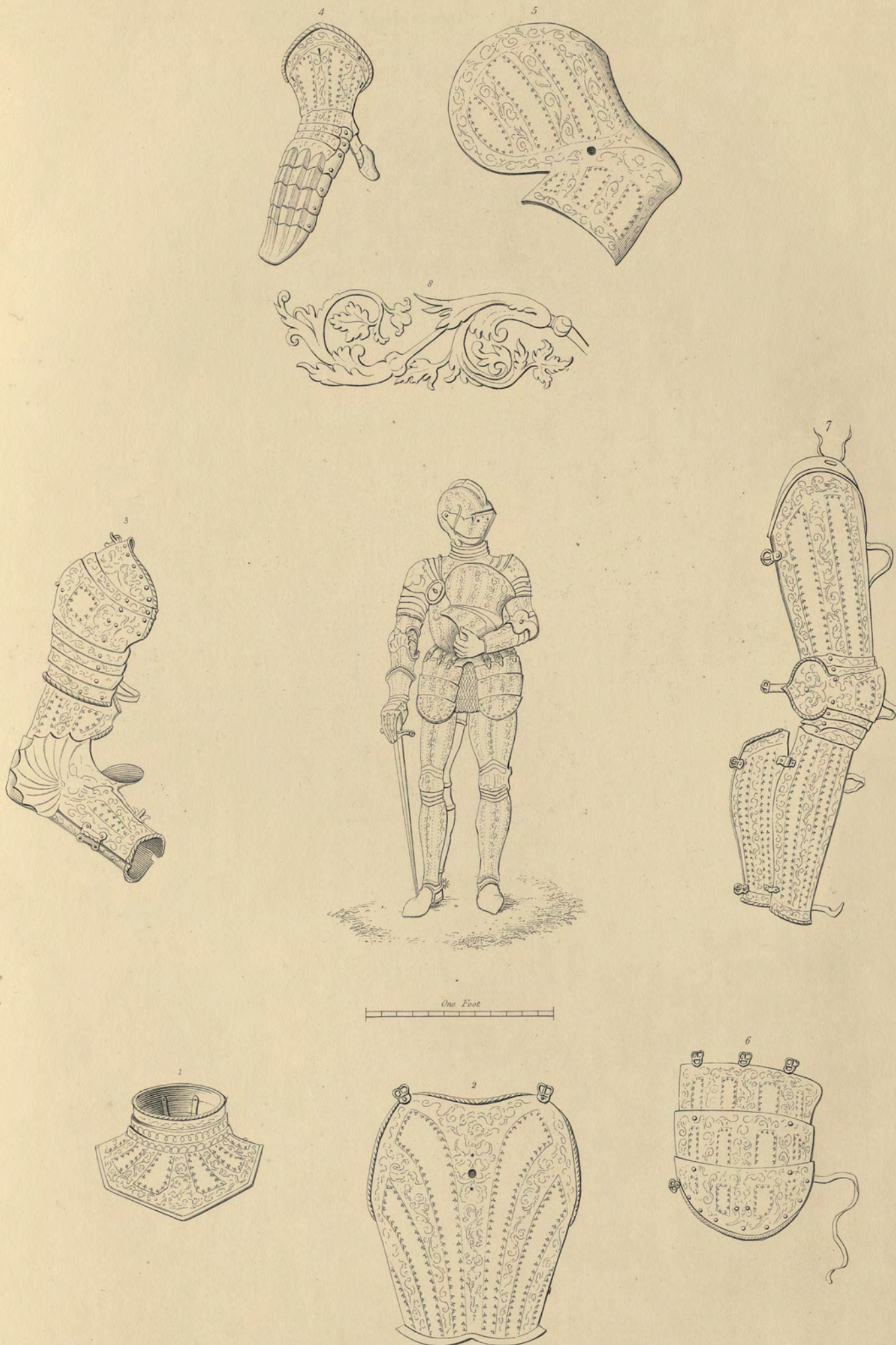
FIG. 6.—The left cuisse, jamb and solleret, which last is pointed downwards, in conformity with its position in the stirrup at this period.

FIG. 7.—The tace or tasette for the right side composed of three lames.

FIG. 8.—The tuille for the left. These two worn together, and which have too many marks not to be certain that they were fellows and belonged to this suit, point out this date as the period of transition from the one to the other.

FIG. 9.—One of the nuts by which the additional pieces of armour are held on the suit.

In the midst is the figure fully accoutered, wearing the sword, Plate CI, Fig. 4, naked, according to the regulations for tourneying in the time of Henry VI, and, though not seen in this position, the misericorde, Plate CXIII, Fig. 5. In his hand is the ponderous jousting lance, made of the wood which thence derives its name.



ARMOUR FOR THE TOURNAMENT.

PLATE VI.

ARMOUR FOR THE TOURNAMENT.

A.D. 1484.

THIS rich suit was formerly in the ducal palace at Modena ; but, on the entry of the French troops in the late war, it was thrown, by the mob, into the street, when the original breast-plate was destroyed. The date assigned it might, if it had not been Italian, have been somewhat too early ; but it is to be recollected that the fashions generally took their rise in Italy.

FIG. 1.—The gorget. The upper rim of this is not so thick as those of a later date intended for the bourgoinot, so that it is not quite clear that the suit was originally furnished with that kind of helmet. The one applied to it does not exactly match in point of ornament, but comes very near ; yet it is much to be doubted whether the bourgoinot was known at so early a period.

FIG. 2.—The back-plate.

FIG. 3.—The pauldron, rere and vambrace of the right arm. Both pauldrons, though not covering any part of the breast, extend over the blade-bones of the shoulders, and the hinder part of each piece of which they are composed is attached by Almayne or sliding rivets. Each pauldron is kept upon its corresponding rerebrace by a leather strap and buckle nailed on the former, and passing through a loop on the latter. The turn of the arm is effected by two slits in the same line made in the lower part of the rere-brace, with appropriate rivets in the uppermost plate of the elbow-piece, which, at once, both hold and allow it to traverse at pleasure. This appears to be an improvement invented not long previous, as there is nothing of the kind in either of the tournament suits already described. The vambrace for the right arm differs from that for the left, in having the upper half of its cylinder overlapping with so great a

projection as to appear, when represented on paper, like an additional piece, as if the vamplate was double, more especially from being terminated by a beautiful protection for the bend of the arm, resembling a nautilus shell. This elegant ornament is evidently derived from those picturesque and florid elbow-pieces which in England distinguished armour of the reign of Richard III.

FIG. 4.—The gauntlet for the sword arm. This is of peculiar construction, the covering for the fingers being made of several overlapping indented pieces instead of distinct fingers, but with the last so extremely prolonged that, on closing the hand, it reaches much above the wrist. The lowest piece for the thumb is a complete cup to receive it, which is an equally singular contrivance.

FIG. 5.—The garde-de-bras. This is of a different form from that described in Plate V, and much larger, so ample indeed as to serve sufficiently the purpose of a shield without any other protection for the shoulder. The elbow-piece of the arm on which it is placed is made in the ordinary way, having on it a spike terminating in a screw to hold the garde-de-bras as in the former example.

FIG. 6.—The right tasset made of three pieces, to the lowest of which is seen affixed a buckle. This is to receive the strap from the left one, which passing behind the person is thus made to hold them close to the thighs in all positions.

FIG. 7.—The cuisse and jamb for the right leg, greatly similar to that in Plate IV.

FIG. 8.—A specimen of the ornament taken from the cuisse. It is of the same character throughout the suit, but in some parts with more foliage intermixed with female figures and quadrupeds. This ornament is engraven and gilt, being disposed in stripes on a bright steel ground.

In the centre of the Plate appears the suit as set up, the garde-de-bras being in the hand of the figure instead of fixed on the elbow.



ARMOUR FOR THE TOURNAMENT.

PLATE VII.

ARMOUR FOR THE TOURNAMENT.

A.D. 1490.

THIS is another beautiful suit from Modena, which shared the same fate, and is therefore circumstanced, as the last. The date so cautiously assigned to that might, on the authority of the thirty-fifth plate in Strutt's *Manners and Customs of England* from an illumination of Edward IVth's time, have been referred to an earlier period; but this can certainly not be placed lower than the reign of Henry VII. The forty-seventh plate of Maximilian's Triumph, exhibits joustiers whose right-arm vambraces very closely resemble the one belonging to this specimen, and, as well as that in Strutt's work, shews that there must have originally been palettes or rondelles for both these suits to protect the front of the arm-pits, where a wound would place the warrior hors de combat.

FIG. 1.—The helmet opened to shew that its four component parts turn on the same pivot.

FIG. 2.—A demi-mentoniere to put over the beaver, and made to correspond with the air holes in that, but with larger perforations. It is held fast to the helmet by a strap and buckle.

FIG. 3.—Pauldron for the right arm.

FIG. 4.—Vambrace and rerebrace for ditto.

FIG. 5.—Immense garde-de-bras for the left arm.

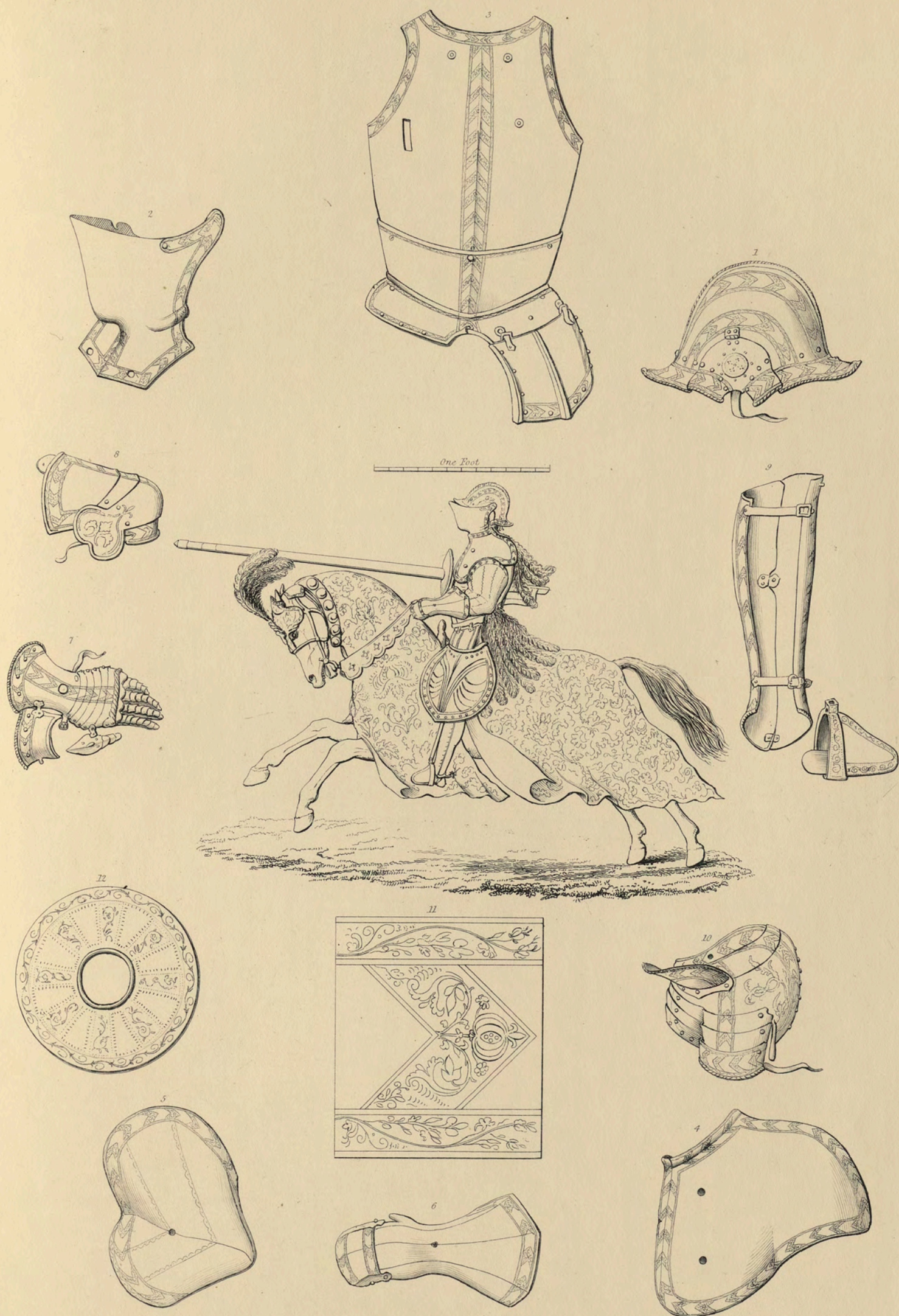
FIG. 6.—Back-plate.

FIG. 7.—The garde-de-cuisse, a very rare piece of armour.

FIG. 8.—Vamplate for the lance.

FIG. 9.—A specimen of the engraved and gilt ornament which pervades the suit, taken from the garde-de-bras.

In the centre the armour is given in the position in which it is placed in the hastilude chamber. The sword is that in Plate CI, Fig. 6, and the lance has a foliated coronel or morne, and below its gripe the burr designed to prevent the hand from slipping backwards.



ARMOUR FOR THE TOURNAMENT.

PLATE VIII.

ARMOUR FOR THE TOURNAMENT.

A.D. 1543.

THE suit of tournament armour, exhibited in this plate, is long waisted and of the latter part of the reign of Henry VIII. From the arms of the chanfron, viz. gules, a pair of stag's horns or, it would seem to have belonged to one of the family of von Hurnheym of the duchy of Schwabia, whose badge appears to have been a pomegranate, as is shewn in Fig. II, forming as it does by repetition, the ornament which pervades the whole.

FIG. 1.—Is the coursing-hat, differing in no respect in its front from its rear, and held on the head by straps from the oreillets which tied under the chin. It was found far more suitable than the jousting or close helmet for the purpose of respiration, as when the head was raised plenty of air was admitted within the mentoniere, and it was only with this convenient protection that the knight in tournament armour could at this period

“ ——— stoop his head and couch his spear,
And spur his steed to full career.”

FIG. 2.—The mentoniere, which was screwed on the upper part of the placcate. At this period it still retained some of the sharpness of the volant-piece in form, but in the reign of Elizabeth became more obtuse. The swellings on each side its neck are to admit of its being used with a bourgoinot if required.

FIG. 3.—The placcate fastened upon the breast-plate with three screws. On the right is an aperture to admit the lance-rest, and on the left a small hole fitted to receive a pin on the breast-plate. It is formed of two pieces, the lower-part being held on the upper by a pivot on which it slides with the motion of the body. To this is attached a single tace having buckled to it on one side only, which the line of the ornament demonstrates to have been always the case, a tasset with a projecting ridge in the middle.

FIG. 4.—A shoulder-shield held on the placcate by two screws.

FIG. 5.—The garde-de-bras which was screwed on the elbow-piece.

FIG. 6.—The long-bridle-arm gauntlet which was screwed upon that underneath.

FIG. 7.—The ordinary left-hand gauntlet open, shewing the screw-hole by which FIG. 6. was fastened upon it.

FIG. 8.—The genouilliere of the right knee.

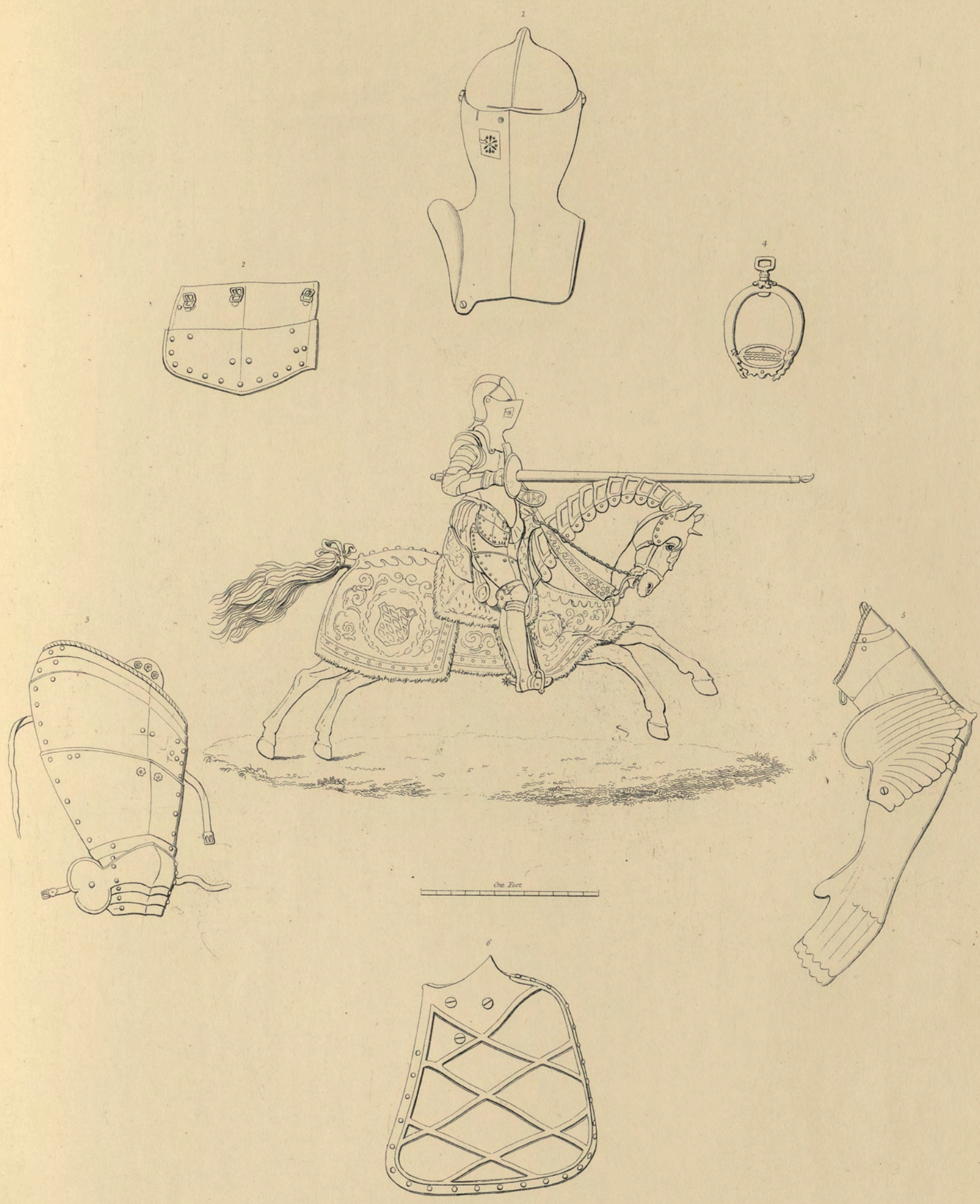
FIG. 9.—The tournament-jamb and stirrup. The inside of the former is exhibited in this specimen which brings in view the straps, as the outside has been given in two preceding plates. As the jamb is made long enough to protect the ankle there needs no guard on the stirrup.

FIG. 10.—Is the pauldron for the left shoulder with its pass-guard; used only in battle.

FIG. 11.—A specimen of the pattern which ornaments the armour, being chased, engraved and gilt, while the rest of the steel remains bright. It is curious that on all the under armour and the chanfron this ornament is a good deal sunk in, while on the pieces from the tournament it is level with the surface.

FIG. 12.—Is the roundel of the lance of steel, highly engraved and gilt.

In the middle of the whole is the figure as set up in the hastilude chamber. On the saddle appears the socket, Plate CXXIX, FIG. 7, and from the right side of the back-plate the queue, a straight piece of iron hooked at the end, which, with the aid of the rest, holds the lance in its horizontal position without any other support. Around the neck of the horse is placed a collar of bells, and he wears a housing of the period of red, yellow and white damask of a splendid pattern. Bells on horses are mentioned by the old Troubadour Arnold of Marsan, who says: "Let the neck of the knight's horse be garnished with bells well hung. Nothing is more proper to inspire confidence in a knight, and terror in an enemy." Chaucer alludes to them and they occur in the Triumph of the Emperor Maximilian I, on those equipped for the joust.



ARMOUR FOR THE TOURNAMENT.

A.D. 1585.

PLATE IX.

ARMOUR FOR THE TOURNAMENT.

A.D. 1585.

THIS is a suit applicable for war or the joust, the additional pieces being removed rendering it fit for the field. It is of Bavarian workmanship and of bright steel. The back and breast plates, the jambs, the pauldron, rere and vambrace and the gauntlet are the same as in Plate X, which this suit almost exactly resembles.

FIG. 1.—The helmet with the mentoniere attached. Its appearance, when this is removed, is the same as that in the next Plate.

FIG. 2.—The right tasset, the left one being precisely like it.

FIG. 3.—The right cuisse shaped to suit the wide trunk-hose. It undoes in the middle at the pleasure of the wearer, in case the trunk-hose should not extend to the knee.

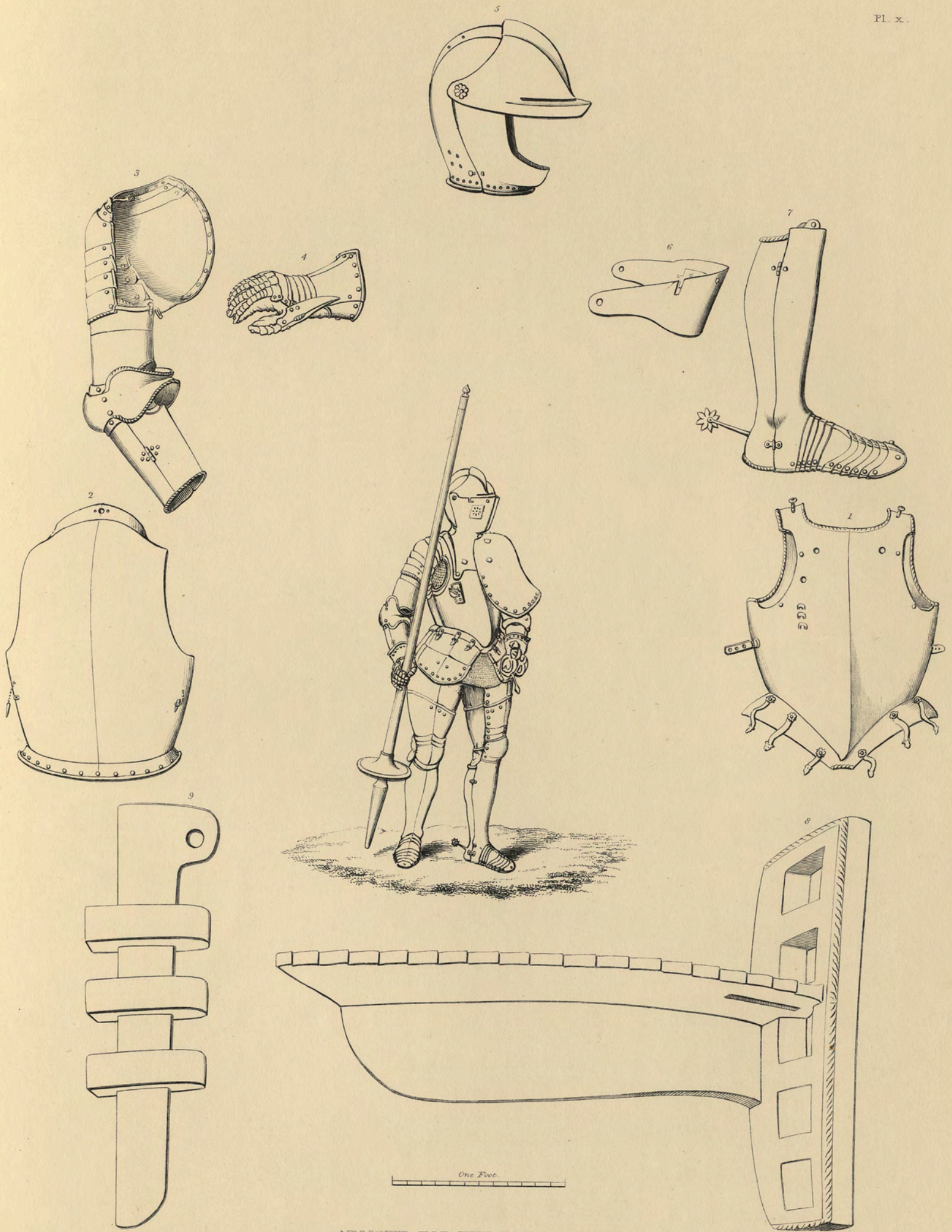
FIG. 4.—One of the stirrups made small at the lower part to conform to the narrow toe of the solleret.

FIG. 5.—The rere-brace with its long-armed gauntlet for the bridle-arm. It is made to turn round in the upper part where the line is seen to go round it. The ornamented piece, at the bend of the elbow, answering the purpose of a garde-de-bras, is fixed on by a screw. The hand and fingers are immoveable. This kind of protection for the bridle-arm, appears in a carving on an ivory casket, representing a joust of the time of Henry VI, and engraved in Plate XI, Fig. 3. For war it was altogether removed, and the left arm had armour similar to the right.

FIG. 6.—The shoulder shield which rendered unnecessary a grande-garde on the breast plate. It bears on it the arms of Bavaria which are checquy, expressed

by raised lines about half a finger thick. On this account, and as it came from the arsenal of Munich, it may, as reported, have belonged to Albert V, Duke of Bavaria from 1550 to 1579, but the latest possible date has been assigned it.

In the centre of the Plate appears the figure mounted in the act of jousting with that in the last Plate. The saddle has its burs and cantles of bright steel engraved, but differs not in shape from that in Plate CXXVI, Fig. 2. The mane-fare is that in Plate CXXVIII, Fig. 3, and the chanfron of bright steel quite plain, that in Plate CXXVIII, Fig. 9.



ARMOUR FOR THE TOURNAMENT.

PLATE X.

ARMOUR FOR THE TOURNAMENT.

A.D. 1586.

IN 1557 was published, at Mantua, *Giustificazione del Signor Richardo di Merode*, Signor di Trentzen, in consequence of his not having fought the duel to which he had challenged Signor Don Roderigo de Benavides, in a *querela di onore*. The fight was to be on horseback with the lance, mace and *estoc*, and the defendant was allowed to choose his own armour, provided it was such as used by knights. It was, however, of a most inconvenient and unusual form, and not being in the opinion of the Signor del Campo such as came within the terms of the challenge, he forbade the fight just as the parties were prepared to encounter. Merode in this justification gives the following as the several ways in which jousts to the utterance and such like combats were fought.

“ In the armour of a man at arms with all its pieces. In that of light cavalry. In a corslet with armour for the arms and hands. In a jazerine mail jacket with sleeves and gloves. With simply a roundel of steel, having a point in its centre of a palm's length. In a cuirass without shoulder pieces and a morian. With a head-piece protected with a *bever*. A gorget of mail jazerine reaching to the middle of the abdomen. A great buckler and another little one with spikes and an open head-piece. Hose of mail reaching from the middle of the thigh to half way of the leg. A target. A buff gauntlet covered with mail to seize and hold fast any part of the horse armour. A Turkish horse with a war saddle. A courser with saddle and housing and a steel chanfron. A Spanish horse of the *jennet* kind with saddle and bridle. A ditto with a war saddle and chanfron.”

The armour given in this Plate is that of a man at arms with all pieces, as usual for the joust at this period, and scarcely differs from that last described. On this account, such detached parts as were there omitted are now exhibited, and those before engraved not repeated.

FIG. 1.—The breast-plate, shewing the peculiar form of the gussets introduced in the time of Philip and Mary, as mentioned in Plate XXX.

FIG. 2.—The back-plate.

FIG. 3.—The rerebrace and vambrace for the right arm.

FIG. 4.—The gauntlet.

FIG. 5.—The helmet. This, as in the last instance, was protected by a mentoniere with a small door in it perforated to give a little air and made to open when more was required. This, when shut, was kept in its place by means of a small catch. It was the sudden opening of it that, according to Davilla, occasioned the death of Henry II of France when jousting in 1559 with Gabriel Count of Montgomeri, captain of his guard. The lances had short iron heads, and that of his antagonist struck him in the right eye and pierced his brain. His was probably like what is represented in Plate XXXI, Fig. 1, as the perforations in this ventilator are an improvement.

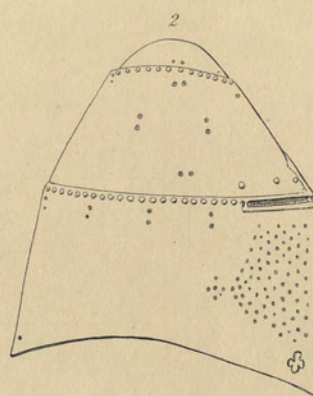
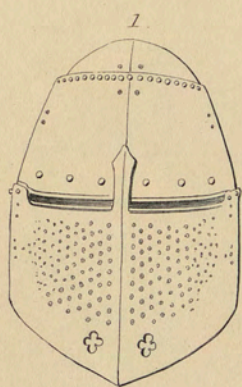
FIG. 6.—Beevor worn when without the mentoniere, the ventilator being on the contrary side.

FIG. 7.—The jamb for the right leg.

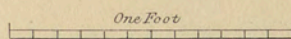
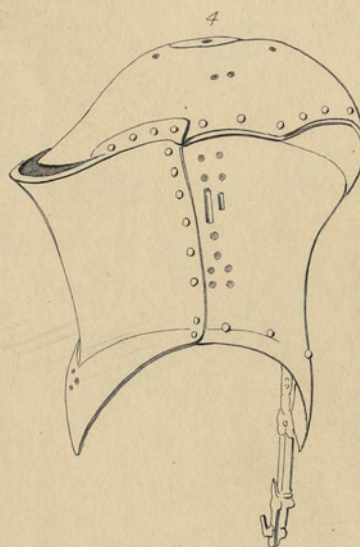
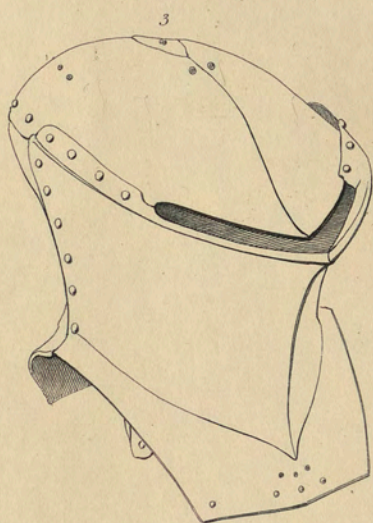
FIG. 8.—The lance rest of its full size.

FIG. 9.—The pin which fastens it to the breast-plate.

The suit is shewn in the centre as it appears in the hastilude chamber with the sword, Pl. CIII, Fig. 17.



5



JOUSTING HELMETS.

PLATE XI.

JOUSTING HELMETS.

WE may assign to the close of the reign of Edward Ist, the adoption of a moveable ventaile for the bascinet, and the consequent appropriation of the helmet almost entirely to the purposes of the joust.

The helmet, helme or heaume was then a curvilinear cone which reached nearly to the shoulders, having on its front a cross fleury, the transverse bar of which was pierced to admit the sight, while several perforations were made to facilitate breathing. It was kept from being struck out of its position by little cords on each side by which it was attached to the shoulders. In the time of Edward II, it was somewhat altered in form, being made to project sharply at the centre of the ocularium, and lengthened before and behind so as to be fastened by straps and buckles to the breast and back-plates, instead of the previous method. The only change that took place in the following reign was to omit in its shape the projection at the transverse slit for the sight.

At the commencement of the fifteenth century the tournament helmet became much flatter at top and its ocularium considerably wider, which rendered the perforations below unnecessary, while all dangerous result was supposed to be guarded against by its more horizontal position. The front then presented a convex surface to the enemy, which at the close of Henry VIth's reign was changed to a salient angle, and in this state it remained till soon after the accession of Henry VIII, when it entirely fell into disuse.

FIG. 1.—A jousting helmet of the time of Edward III. which belonged to Sir Richard Pembridge who died in the year 1375, and was once suspended over

his monument in Hereford Cathedral. Presented to the collection by the Dean and Chapter.

FIG. 2.—The same seen sideways.

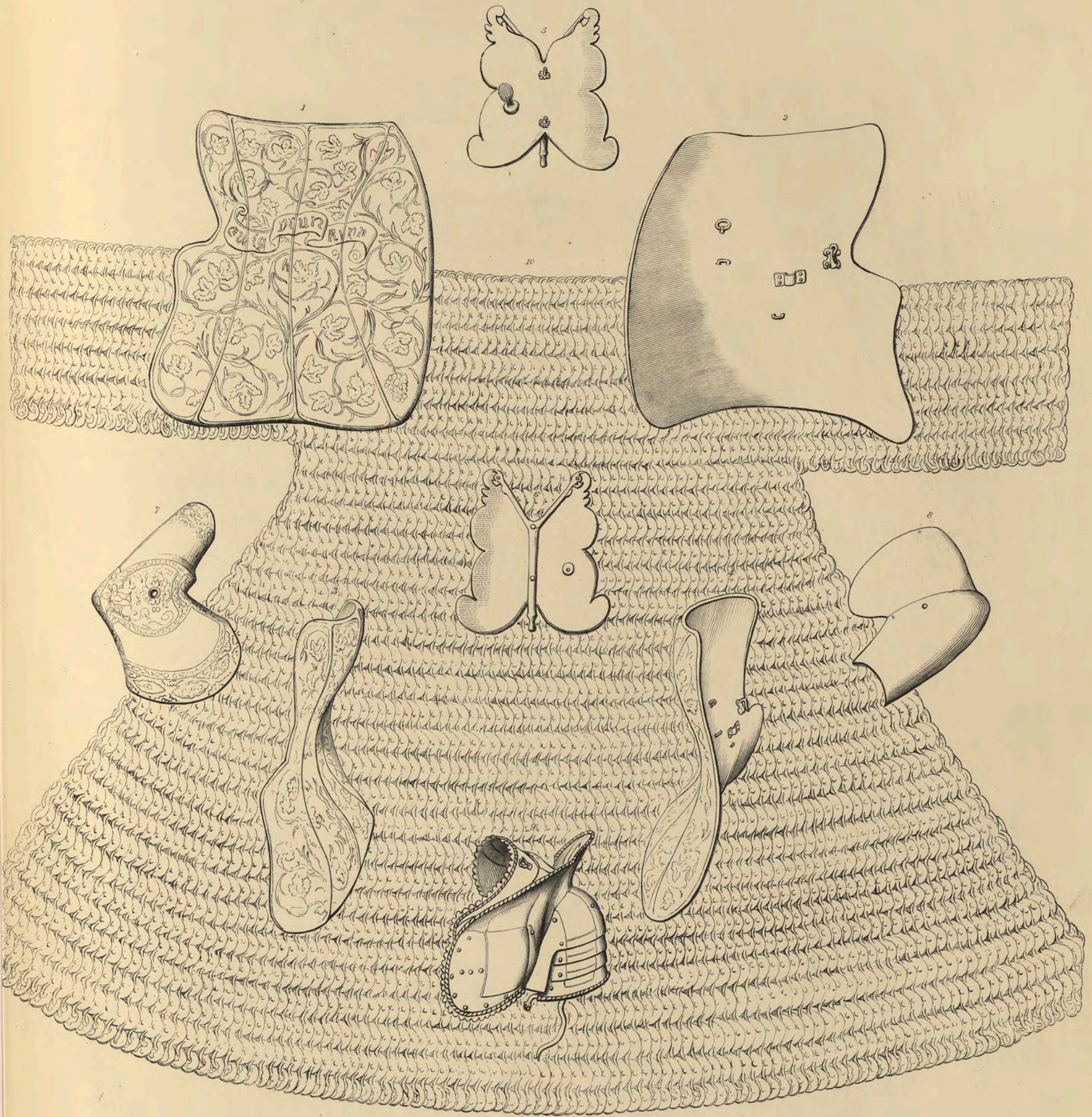
FIG. 3.—Another of the period of Henry VII, in which may be observed the perforations at top for the crest and wreath.

FIG. 4.—Profile of the same. It was fastened in front to the breast-plate by a strap and buckle, and behind to the back-plate by a hook on a moveable piece of steel. The perforation in the back-plate for such purpose may be seen in Pl. VI, Fig. 2, and the further use of the moveable piece of steel is pointed out by an engraving of Albert Durer's, dated 1503, which may be identified by the horn-book, on which his monogram occurs, being placed horizontally. This engraving represents a shield charged with a skull placed front-ways and surmounted by a tournament helmet, bearing a pair of wings for the crest, the lambrequins from which have their ends secured in this contrivance. The shield is supported by a female and a savage.

FIG. 5.—An ivory sculpture on a casket of the close of the reign of Henry VI, in the hastilude chamber, representing a joust, where helmets of a similar form are portrayed.

One Foot.

Pl. XII.



A JOUSTING SHIELD, ETC.

A.D. 1450.

PLATE XII.

A JOUSTING SHIELD, &c.

A.D. 1450.

THIS exceedingly rare specimen is German and made of wood, covered in front with some thick skin on which is laid a white plaster painted black and ornamented with gilt foliage. A shield of this date formerly hung on the monument erected in St. Paul's Cathedral to commemorate John of Gaunt, of which Bolton, in his *Elements of Armories*, p. 69, edit. 1610, gives a very detailed account and an engraving.

FIG. 1.—Exhibits the front view. The notch on the side is called the *bouche* and intended to pass the lance through. This contrivance does not occur before the time of Henry IV. Upon a scroll is the motto *Erwig . . h . . nk . .*

FIG. 2.—The inner side. The ring is to hold the strap called a *gige* or *guige*, which being passed round the neck was fastened to the hook. The other pieces of iron are for hold-fasts for the hands.

FIG. 3.—The profile seen from the right.

FIG. 4.—Ditto from the left.

FIG. 5.—A lance rest for practising at the quintain, of the time of Queen Elizabeth.

FIG. 6.—The inner side of the same, shewing the bar, through an aperture in the lower end of which a strap is passed to fasten it to the body.

FIG. 7.—A *garde-de-bras* ornamented with engraving which is gilt on a dark ground. The badge of the conjoined hands shews that it belonged to the

Manfredi family, and that of the interlaced annulets a female alliance. Time of Henry VIII.

FIG. 8.—Another of plain steel of a somewhat earlier date.

FIG. 9.—A pauldron of the time of Henry VIII. As a specimen of Italian workmanship it is extremely curious, one piece of steel covering the shoulder, chest and blade-bone, and at the same time forming the immense passe-garde.

FIG. 10.—One of four gussets of double chain mail to protect the arm-pits and inner bends of the elbows.



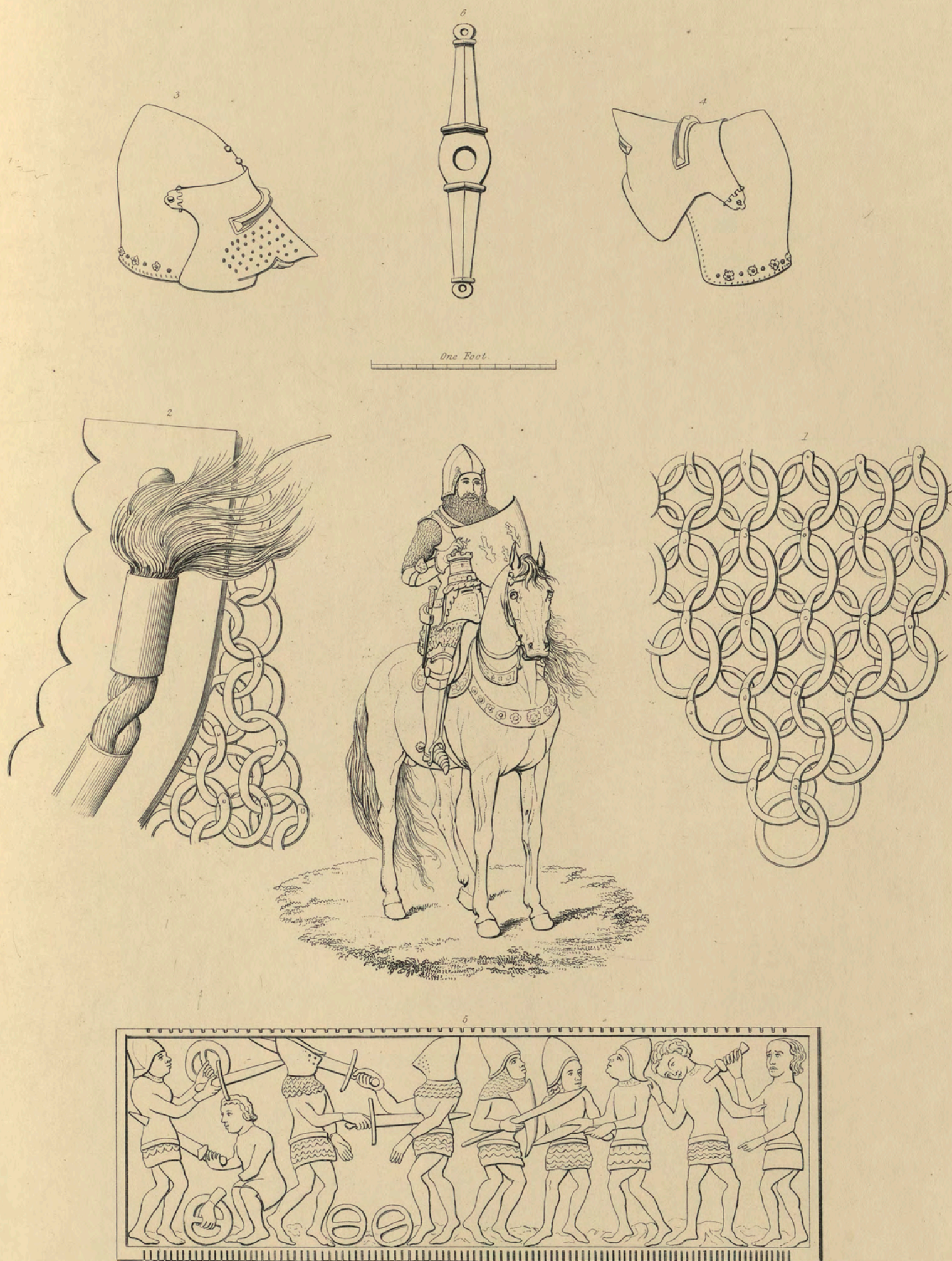
GRAND ARMOURY AT GOODRICH COURT.

PLATE XIII.

THE GRAND ARMOURY AT GOODRICH COURT.

THE dimensions of this apartment are eighty-six feet by twenty-five and the height thirty, and it is lighted by three sky-lights in its roof of carved wood. A gallery extends along three sides supported by columns enveloped by weapons, and between them and under it, are six and forty figures, ten of which are on horseback. Of these thirty are exhibited in the following plates; the rest containing no material variation have been omitted. The room is entered by a large arch way from the hastilude chamber and immediately opposite is a representation of a royal tent, within which is a handsome suit of armour, and in front those of two pikemen and a billman. Above on the gallery is a trophy mostly composed of flags from one hundred to a hundred and fifty years old.

On the gallery are also ten glass-cases holding the guns and pistols and the more curious or rare specimens of armour.



ARMOUR OF A KNIGHT.

A.D. 1360.

PLATE XIV.

ARMOUR OF A KNIGHT.

A.D. 1360.

A CAP-À-PIE suit at this period consisted of a haubergeon, or shortened hauberk, of chain-mail which was put over the haustment (ajustement), or garment that fitted close to the body, and kept from pressing the chest by a plastron de fer or globular breast-plate underneath—vambraces with elbow pieces, and gauntlets for the arms and hands—cuisses with genouillieres, jambs and sollerets for the thighs, legs and feet—and a bascinet for the head, all of plate, with a guard for the throat of chain-mail termed a camail from its resemblance to the tippet of camel's hair then much in fashion. Armed in this manner appears the figure in the centre of this Plate, which is the first on the left hand on entering the Grand Armoury at Goodrich Court. It is on horseback wearing a jupon over the haubergeon laced up on the left side, and charged with the arms of Ierwerth ab Tydyr of Anglesey, viz. Sab; three fire-brands raguly or, fired proper; and chauçons of leather gamboised, or stuffed with tow, under its cuisses. Suspended from its neck by a gig, as the strap was called, is the shield blazoned like the jupon, and its right hand rests on the crest put with its furniture on the helmet, which once belonged to Sir Richard Pembridge who died in 1375, and is engraved in Plate XI. On comparing this with the equestrian statue of Bernabo Visconti in the XVIIIth volume of the Archæologia it will be found that the haubergeon is of the same fashion. Over the jupon is the military belt, and on one side hanging from it is the sword; on the other that dagger found in the Thames on excavating for Southwark Bridge, which is engraved Plate CX. Fig. 1.

FIG. 1.—A portion of the haubergeon of its full size which accounts for the furrowed appearance of chain-mail in monumental effigies, by shewing that only every other row of links was riveted and those thinner than the complete ones. This haubergeon made purposely to fit over a globular plastron came from Sinegaglia where for centuries it had been carefully preserved in the same family. The four lowest rows which form the indented termination are of brass.

FIG. 2.—The mode of fastening the camail to the bascinet.

FIG. 3.—A bascinet with its ventaille, baviere or visiere, as it was indifferently termed, of the time of Richard II. Thus it was worn for war. For the tournament the ventaille was removed and the helmet put over it.

FIG. 4.—Profile with the ventaille raised.

FIG. 5.—The central ornament of an ivory comb of the time of Henry II in the possession of Mr. Meyrick, which exhibits the bascinet with and without the ventaille, the demi-glaive, sword, buckler and dagger of the period. The corresponding subject on the other side is the judgment of Solomon.

FIG. 6.—One of the ornaments which were put, between two and three inches apart, on sword and shield belts. It is of brass, of the time of Henry III, was dug up in Oxford and presented by Joseph Skelton, Esq.

The details of those parts of the armour on the figure which are of plate are not given because they have been altered from pieces of later date. The scale is for the bascinet only, the rest being of their full size.



ARMOUR OF A KNIGHT.

PLATE XV.

ARMOUR OF A KNIGHT.

A.D. 1445.

PROBABLY, at no period was the armour of more elegant outline than at the date of this suit, which is of bright steel and of German manufacture.

FIG. 1.—The breast-plate composed of three pieces independent of the taces, and, as the back-plate is of four without including its skirt, together they were called a pair of plates. The lance-rest is wanting.

FIG. 2.—The right tulle. Some silly person has clipped off the elegant pointed termination, shewn by the dotted lines, and cut it round, having filed down the lower part and nailed the cuisse upon it. The latter injury has been remedied, the former remains to be regretted.

FIG. 3.—The back-plate, shewing the flutings which tastefully uniting at the small of the back continue down the skirt.

FIG. 4.—Another view of the same, exhibiting more clearly the elegance of its outline.

FIG. 5.—The right cuisse, shewing the additional piece on the side.

FIG. 6.—The same seen in front.

FIG. 7.—The solleret for the right foot.

FIG. 8.—The jamb, which at this period, followed in its termination the line of the ankle, on which account the solleret has a back-piece attached by a hinge on one side, and hitched on, when closed, to a projection on the other.

FIG. 9.—The left hand gauntlet.

In the middle of the plate is the figure on horseback as it appears in the armoury. The saddle is that of ivory, Plate CXXVII, Fig. 1; the chanfron that in Plate CXVIII, Fig. 1; the shield that in Plate XII, Fig. 1; the salade that in Plate LXXIV, Fig. 8; the sword that in Plate CI, Fig. 3; and the miserecorde that in Plate CXIII, Fig. 1. As it was usual at this period to decorate the horse in a caparison of the arms of the wearer, this is covered with those of an ancestor of the Meyrick family named Heylin ab Eineon Sais, who lived at that time. For the same reason a knight's cap, surmounted by the crest, appears on the salade.

ARMOUR OF A KNIGHT

ALL THE

ARMOUR, at no period was the armor of more elegant outline than at the date of this suit, which is of bright steel and of German manufacture.

FIG. 1.—The breast-plate composed of three pieces independent of the taces, and as the back-plate is of four without including the skin together they were called a pair of plates. The lance-rest is wanting.

FIG. 2.—The right armille. Some silly person has clipped off the elegant pointed termination shown by the dotted lines, and cut it round having filed down the lower part and nailed the cause upon it. The latter injury has been remedied, the former remains to be rectified.

FIG. 3.—The back-plate, showing the fittings which tastefully united at the small of the back common down the skin.

FIG. 4.—Another view of the same, exhibiting more clearly the elegance of its outline.

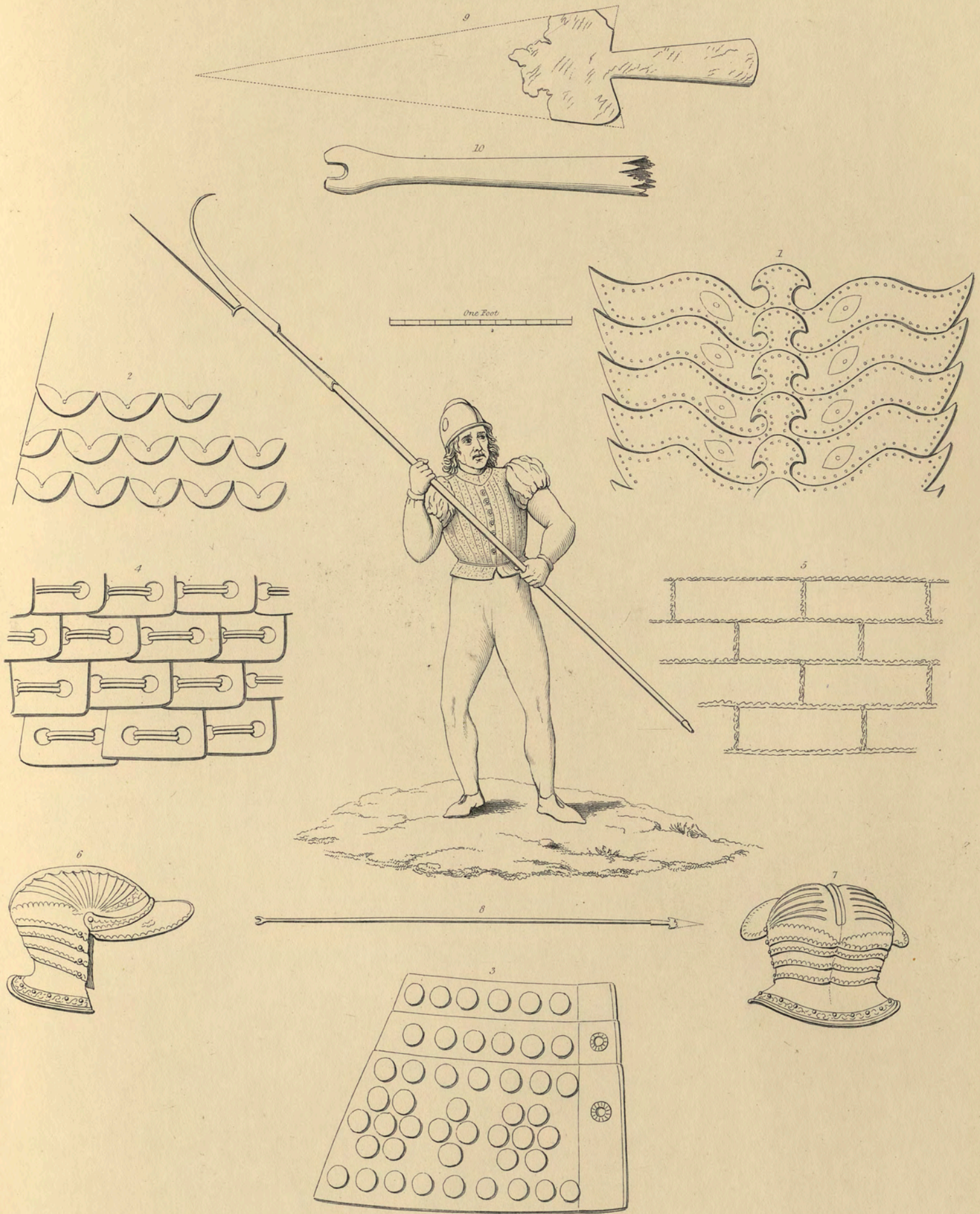
FIG. 5.—The right armille, showing the additional piece on the side.

FIG. 6.—The same seen in front.

FIG. 7.—The scabbard for the right foot.

FIG. 8.—The jamb, which at this period, followed in its termination the line of the ankle, on which account the scabbard has a back-piece attached by a hinge on one side, and latched on, when closed, to a projection on the other.

FIG. 9.—The left hand gauntlet.



JAZERINE ARMOUR.

A.D. 1485.

PLATE XVI.

JAZERINE ARMOUR.

A.D. 1485.

THE jazerine jacket worn by the guisarmier, represented on this plate, is formed of overlapping pieces of steel fastened by one edge on canvas which is coated over with red Genoa velvet and ornamented with brass studs. The exterior appearance was therefore originally very splendid. It never had a lining. The name is derived from the Italian ghiazerino, owing to its resemblance to a clinker built boat, and is mentioned as early as the latter part of the thirteenth century.

FIG. 1.—A portion of the interior, which would lie over the back-bone, of its full size.

FIG. 2.—Another part of the inside of the same dimensions, to shew the general character.

FIG. 3.—Part of the right flap as seen outside, shewing the brass studs and the oiellet-holes.

FIG. 4.—A small portion of a coat of plate from Vienna. The overlapping pieces are held together with wires. There is neither lining nor exterior covering.

FIG. 5.—Portion of a pair of small-cloths from Italy, with small pieces of steel quilted within.

FIG. 6.—A casquetel of the time of Edward IV, with moveable umbril, and overlapping plates for ease in throwing the head back.

FIG. 7.—Back view of the same.

FIG. 8.—An unique specimen of the antient English arrow, presented by P. F. Robinson, Esq. It was found in excavating around the base of Clifford's

Tower in York in September 1828, and was probably shot into that position in some defence of the building during the wars of the rival roses, as in Henry VIIIth's time this fortress according to Leland was in ruin. Ascham who published his *Toxophilus* in the reign of Elizabeth tells us, that the arrow also called "a shaft hath three principall parts, the stele, the fethers and the head; steles be made of divers woodes as brasell, Turkie woode, fustiche, suger-cheste, hard-beame, byrche, asshe, dake, servis tree, hulder, blackthorne, beeche, elder, aspe, salowe. Birche, hardbeme, dake and ash are best, though this depends on the shooter. Sheaffe arrowes," for war, "should be of ashe and not of aspe as they be now a days." He says it is impossible to decide the size, but better to have them "a little too short than over long. No one fashion of steele can be fit for every shooter; the bigge brested," like the specimen on this plate, "is fitte for him which shooteth right afore him, to bere the great might of the bowe; the underhand (shooter) must have a small brest to go clean away out of the bow, and these are bigge towarde the head."

FIG. 9.—All that remains of the iron head, the original size of which had been what is marked with dotted lines or not much less. Ascham informs us that sheaf arrows had flat heads when for short lengths, which he recommends should not be so long as generally made. He advises that they should have a shoulder, as in this instance, to warn the archer when he has drawn them far enough.

FIG. 10.—The upper part of the arrow of its full size, shewing the form of the nock. The writer just quoted says: "The nocke of the shaft is diversely made, for some be great and full, some handsome and litle, some wyde, some narrowe, some deepe, some shalowe, some rounde, some longe, some with double nocke, whereof every one hath his propertye;" so that it was merely cut in the wood without any horn let in as in modern arrows.



FLUTED CAP-A-PEE ARMOUR.

A.D. 1495.

PLATE XVII.

FLUTED CAP-A-PEE ARMOUR.

A.D. 1495.

At the close of the fifteenth century the tapul, which is so strongly marked in the specimen on Plate XV, was wholly laid aside and the breast-plate took a more globular shape. We may perceive too that the sollerets or coverings for the feet are less pointed, indicating the approach to that semicircular form which was succeeded by the square toe.

FIGS. 1, 2 and 3.—The helmet viewed in three different positions. It will be perceived that the moveable lames at the back of the open salade and casquetel in the reigns of Henry VI and Edward IV, to enable the head of the wearer to be thrown back with ease (See Pl. LXXIV, Fig. 4, and Pl. XVI, Figs. 6 and 7), were also adopted for the helmet. On comparing this with the helmet engraved in Blore's Monumental Effigies, and there supposed to be that of the Duke of Somerset who died in 1444, it will be found precisely similar.

FIG. 4.—The breast-plate.

FIG. 5.—The back-plate.

FIG. 6.—The left tuille.

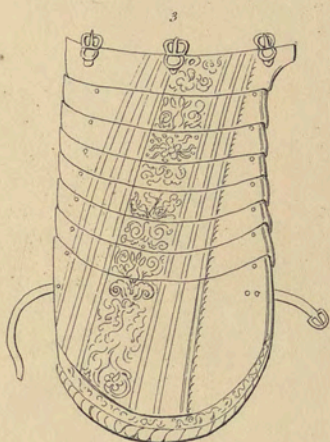
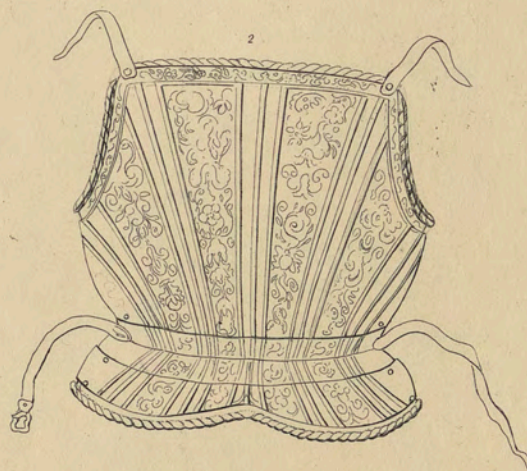
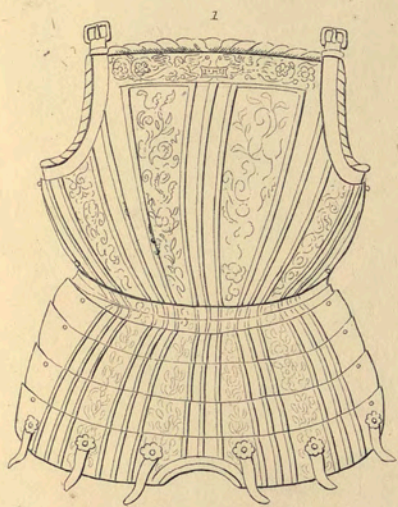
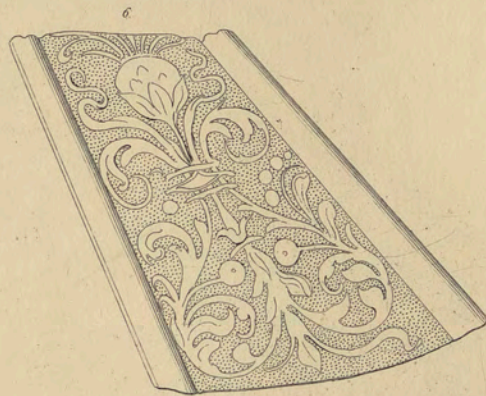
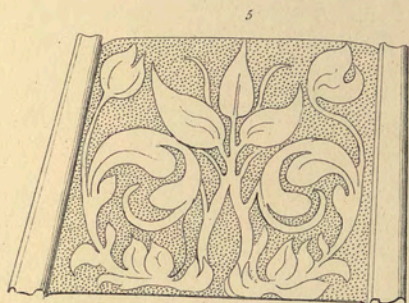
FIG. 7.—The right cuisse from the lowest lame of which is suspended a small portion of mail.

FIG. 8.—The right jamb with its solleret. As the spur was buckled on this, a small piece of steel is seen above the heel for its support. The spurs have large rowels being those given in Pl. LXXX, Fig. 9. Froissart informs

us, that Sir Robert Knolles having made an incursion with the English troops into Auvergne in the year 1359, and being pursued by the gentlemen of that district drew up his knights into a circle on the summit of a hill. They shortened their lances to five feet in length, and ordered their servants to carry their spurs to the slope of the hill and fix them in the ground with the rowels uppermost to act as caltraps.

FIG. 9.—A right jamb with round toed solleret, of a date somewhat later for the left leg. It fastens with straps and buckles.

The sword worn by the figure in the middle of the plate, which shews the appearance of this suit in the grand Armoury, is that Pl. CI, Fig. 5, and is in its original sheath of red damask. The dagger is that Pl. CX, Fig. 4, and the lance that in Pl. C, Fig. 8.



One Foot.



ARMOUR RIBBED AND ENGRAVED.

AD. 1500.

PLATE XVIII.

ARMOUR RIBBED AND ENGRAVED.

A.D. 1500.

RIBBED armour is very far from common, but this specimen is engraved with a masterly freedom in the very best style of the German school. Grotesque figures and trophies ornament the breast; variety of foliage the cuisses, that on the right terminating with a naked savage with sabre and buckler, that on the left with one armed with a javelin and buckler; the scrolls of leaves are tastefully displayed on the back, surmounted by a wild man with bow and arrow, and beneath the number XXIII; next Hercules lifting up the giant from the earth, Hercules strangling the Nemæan lion, and a savage with a sword and buckler.

FIG. 1.—The breast-plate and four appendant taces.

FIG. 2.—The back-plate with its garde-de-reine.

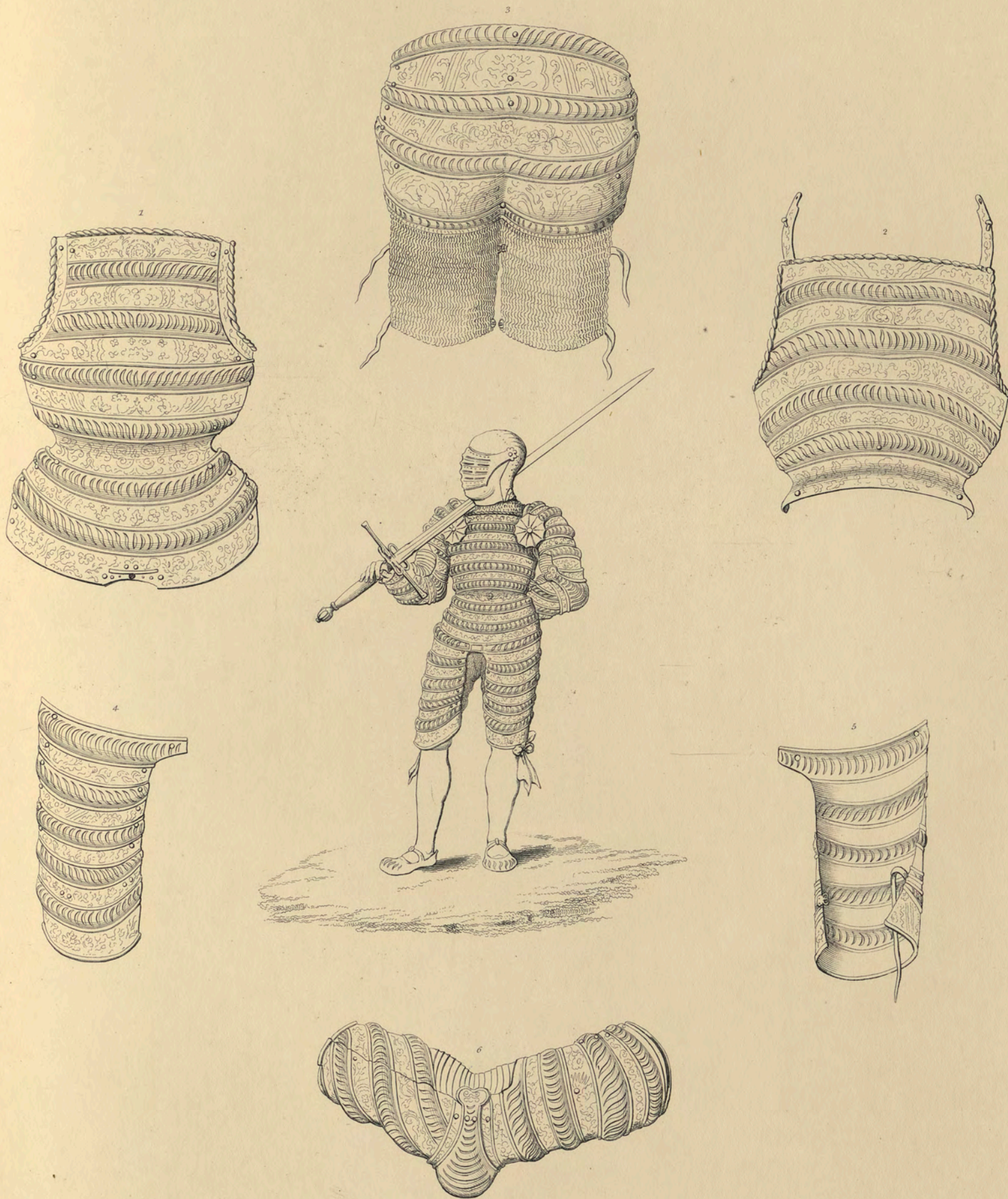
FIG. 3.—The right cuisse.

FIG. 4.—Engraved ornament running along the upper part of the breast-plate of its full size.

FIG. 5.—Ornamental engraving from part of the left cuisse.

FIG. 6.—Ditto from the garde-de-reine.

In the centre is the figure on which the armour is placed, holding the partizan, Pl. LXXXVII, Fig. 7.



One Foot.

ARMOUR PUFFED AND ENGRAVED.

A.D. 1510.

PLATE XIX.

ARMOUR PUFFED AND ENGRAVED.

A.D. 1510.

THE first half of the sixteenth century was the age of splendour in armour, as the preceding fifty years had been of elegance. Fancy seems to have run wild, and the suit here given is a proof in point. The puffed armour is however, very rare, and this specimen from being engraved, is as fine as any in existence.

In order to fit the under-dress, plate armour has always been copied from its form: but this is an absolute imitation, not only of the shape but the ornament. We need only refer to the 25th plate of the *Triumph of Maximilian I* to be convinced of this fact, for we shall find that the slashes originally suggested by those received in battle and which open from the convex form of the puffs are exactly represented in the armour.

This may also be regarded as the earliest attempt to give a raised surface to the steel by hammering it out from underneath, a discovery that led to the adoption of ornamental bas-reliefs.

FIG. 1.—The breast-plate with its taces. Each of the slashes is gilt, and as well as the spaces between the puffs, engraven in imitation of the damasked pattern of the cloths of the time.

FIG. 2.—The back-plate.

FIG. 3.—The culet, often confounded with the garde-de-reine, but totally different in form as will be perceived on comparing it with Plate XXXVII, Fig. 5. The two pieces of chain cover the inner part of the thighs. This piece of

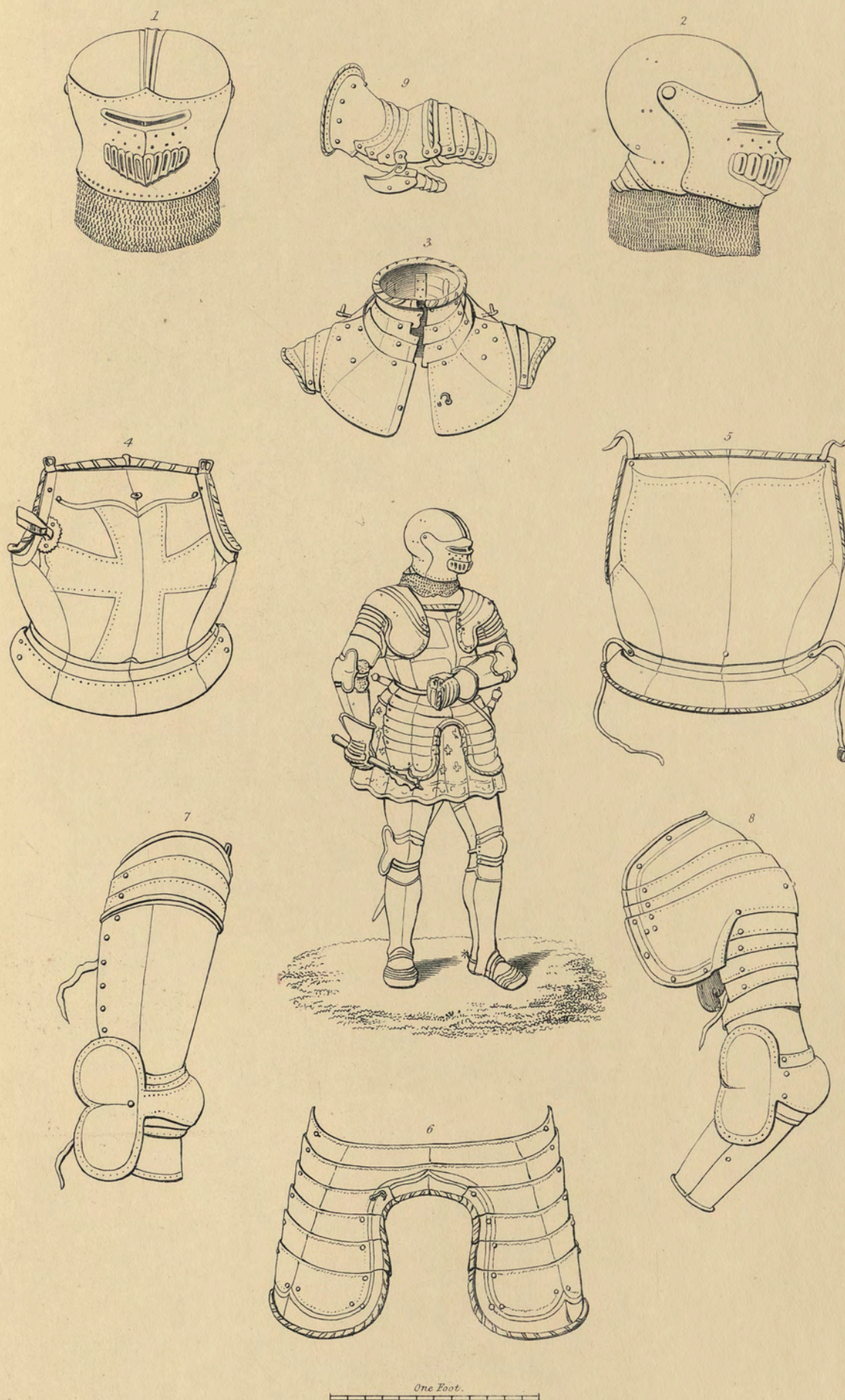
armour might seem to indicate that the wearer had some thoughts of turning tail upon the enemy; but the fate of the Earl of Hereford, in 1321, who, endeavouring to pass the bridge at Boroughbridge in Yorkshire, was run through the body with a lance by a Welshman that lurked beneath it, shows that danger might ensue without retreating, and several of the suits in the Tower of London are thus furnished.

FIG. 4.—The exterior of the right cuisse.

FIG. 5.—The interior of the same. The cuisses are attached to the lowest tace by almayne, or sliding rivets instead of straps and buckles, and their several lames are held together in the same manner.

FIG. 6.—The entire armour for the left arm. It is furnished with splints that fold over each other with great nicety, which contrivance will be found in Plate XXII, placed in a different point of view. The uppermost shoulder lame has a slit across it instead of a simple hole, that it may slide on the pivot of the tackle with the motion of the arm.

In the centre is the armour in the position it appears on a figure, in the right hand of which is the two-handed sword represented in Plate C, Fig. 4, but since it was engraved the original helmet resembling this in form, but puffed and slashed like the suit has been restored through the kindness of the conservator of the armour belonging to Prince Charles of Prussia, at Berlin.



BLACK ARMOUR OF A KNIGHT OF ST GEORGE.

A.D. 1525.

PLATE XX.

BLACK ARMOUR OF A KNIGHT OF ST. GEORGE.

A.D. 1525.

THIS is the earliest instance of the revival of the tapul, or edge given to the middle of the breast-plate, in the sixteenth century. The form it had in the preceding one is shewn in Plate XV, and here it is on a globular specimen. Perhaps the date assigned to this suit is in reality five years too late, but as it has belonged to a German knight of St. George of Ravenna, it could not have been appropriated to that purpose before the year 1534, when that order is supposed to have been instituted. It was at that time that Pope Paul III assigned the city of Ravenna for the residence of the knights who were to defend the marshes of Ancona from the attack of the corsairs. The badge was a red-cross divided into eight points, which here appears on a black ground, that being the colour of the armour.

FIG. 1.—The helmet seen in front with its gorgerette of mail.

FIG. 2.—The same viewed sideways showing the moveable lames at the back for the more commodious elevation of the head.

FIG. 3.—The hausse-col or gorget, furnished with espaulettes, and made to open in front with hinges at the sides.

FIG. 4.—The breast-plate globular, with a tapul on which is painted a red-cross.

FIG. 5.—The back-plate.

FIG. 6.—The taces with the tassettes attached.

FIG. 7.—The right cuisse.

FIG. 8.—The left pauldron, rerebrace and vambrace.

FIG. 9.—The left gauntlet.

The suit appears in the centre as set up in the Grand Armoury with the sword Plate CIII, Fig. 5, and the dagger Plate CX, Fig. 8, and holding a mace.

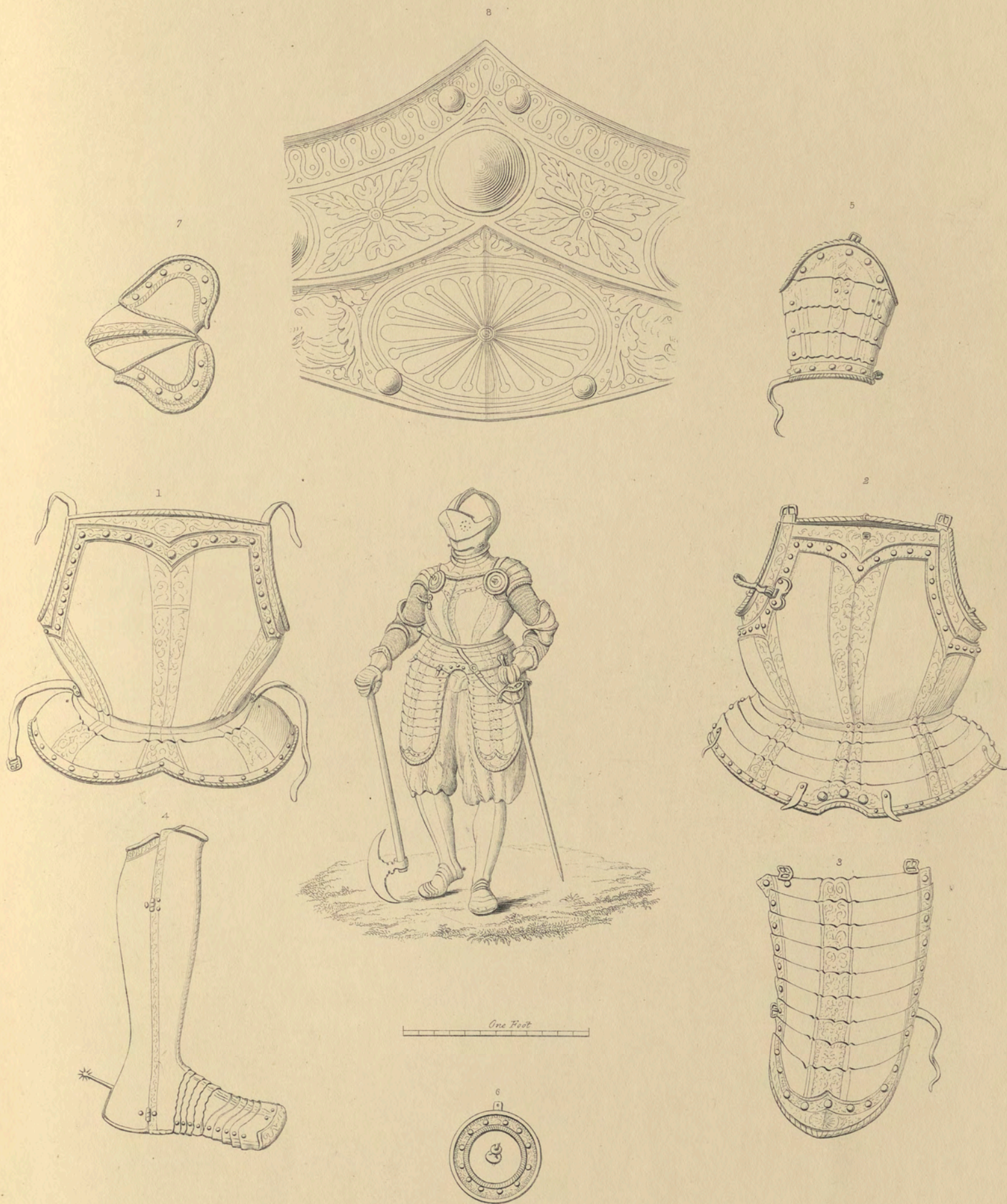
PLATE XX

BLACK ARMOUR OF A KNIGHT OF ST. GEORGE

ALL SEES

This is the earliest instance of the revival of the royal or edge given to the middle of the breastplate, in the sixteenth century. The form it had in the preceding one is shown in Plate XV, and here it is an elaborate specimen. Perhaps the date assigned to this suit is in reality five years too late, but as it has belonged to a German knight of St. George of Bavaria, it could not have been appropriated to that purpose before the year 1534, when that order is supposed to have been instituted. It was at that time that Pope Paul III assigned the city of Ravenna for the residence of the knights who were to defend the marches of Ancona from the attack of the corsairs. The badge was a red cross divided into eight points, which here appears on a black ground, that being the colour of the banner.

FIG. 1.—The helmet seen in front with its gorget of mail.
FIG. 2.—The same viewed sideways showing the movable leaves at the back for the more commodious elevation of the head.
FIG. 3.—The breast-plate or gorget furnished with cap-screws, and made to open in front with hinges at the sides.
FIG. 4.—The breast-plate globular with a tassel on which is painted a red cross.
FIG. 5.—The back-plate.
FIG. 6.—The taces with the tassets attached.
FIG. 7.—The right cuisse.



ARMOUR OF A MAN AT ARMS.

PLATE XXI.

ARMOUR OF A MAN AT ARMS.

A.D. 1530.

THIS suit of bright steel armour is said to have belonged to Ernest, the pious, Duke of Brunswick, who signed the Augsburg confession in 1530, and died in 1546. Its form, however, is sufficient to fix its date, the globular breast-plate having a tapul or edge down its front, and slightly projecting.

FIG. 1.—The back-plate.

FIG. 2.—The breast-plate. Not only has it the tapul, but edges are formed from just under the arm-pits down it on each side; corresponding ones being on the back-plate. It is furnished with gussets of plate and a lance-rest, which instead of lifting up on a hinge, is made to turn right and left, and must have been so contrived for actual war.

FIG. 3.—The long tasset for the left thigh, that for the right being exactly similar. In an agreement in the state-paper office, between King Henry VIII and Captain Idel Wolff van Goetenburgh, dated Greenwich, January 26, 1544, for the service of five hundred men at arms, the armour they are to wear is described as having "*tassettes couvrans les genoulx*."

FIG. 4.—The right jamb with its square toed solleret.

FIG. 5.—The right espauliere.

FIG. 6.—The rondelle to guard the arm-pit, both being protected alike.

FIG. 7.—The right elbow piece.

FIG. 8.—A specimen of engraving taken from the lowest part of the tasset.

Not only is this suit ornamented with beautiful engraving, but there is

a border in which knobs above half an inch in diameter and about an inch apart are introduced with the happiest effect.

In the centre is the figure in full costume, holding in the right hand the battle-axe in Plate LXXIII, Fig. 5, and its left on the hilt of the sword, Plate CIII, Fig. 1. The sleeves are of chain mail, a practice by no means uncommon, many of the figures in the *Deutsche Kriegeregierung* being so exhibited.

ARMOUR OF A MAN AT ARMS.

PLATE LXXIII.

This suit of bright steel armour is said to have belonged to Henry, Duke of Brunswick, who signed the Augsburg confession in 1530, and died in 1546. It is, however, is sufficient to fix the date, the ribbed breast-plate having a taper or edge down its front and slightly projecting.

FIG. 1.—The back-plate.

FIG. 2.—The breast-plate. Not only has it the taper, but edges are formed from just under the armpits down to the neck, corresponding ones being on the back-plate. It is furnished with grooves of plate and a lance, which instead of being up on a hinge, is made to turn right and left, and must have been so contrived for actual war.

FIG. 3.—The long tasset for the left thigh, that for the right being exactly similar. In an agreement in the state paper office between King Henry VIII. and Captain Abel Wolf von Gersdorff, dated Greenwich, January 28, 1544, for the service of five hundred men at arms, the armour they are to wear is described as being "suitable to the general."

FIG. 4.—The right tasset with its square tool socket.

FIG. 5.—The right caparison.

FIG. 6.—The ronderle to guard the armpit, both being reversed sides.

FIG. 7.—The right elbow piece.

FIG. 8.—A specimen of engraving taken from the lowest part of the tasset. Not only is the roll ornamented with beautiful engraving, but there is



FLUTED CAP-À-PIE ARMOUR.

PLATE XXII.

FLUTED CAP-À-PEE ARMOUR.

A.D. 1535.

THIS beautiful specimen of fluted armour supplies a new criterion of date, which distinguishes the middle of the reign of Henry VIII. The tapul of the breast-plate projects so as to form a salient angle, a shape which evinces more reflection and judgment than any which preceded or followed it. On various parts of the suit are stamped the Nuremberg arms marking the place of its manufacture. It was brought from Vienna by the French general Amielle, who was afterwards killed at Waterloo, and tradition assigns it to Ferdinand, King of the Romans.

FIG. 1.—The breast-plate with its taces and tassettes attached. Upon it is fixed a demi-placcate, the upper part of which is pierced through so as to form an imperial eagle. It has sliding gussets, but never had a lance-rest.

FIG. 2.—The back-plate with its short garde-de-reine attached. In the lower part of this back-plate a fleur-de-lis has been chiseled out in the same way as the eagle in the demi-placcate.

FIG. 3.—The gorget with shoulder caps in the same manner as that in Plate XXI.

FIG. 4.—The bourgoinot. From the circumstance of its not being fluted the first impression would be that it did not belong to the suit, but some ornaments of a minor character, exactly corresponding with others on the remaining parts, and the groove at its termination precisely fitting the rim of the gorget, leave no doubt of its having been that at all times used with it. Instead of the top being globular, two edges are formed one on each side of the upper ridge. The front opens in the centre by hinges like those of oreillets and the bever and vizor are in one piece.

FIG. 5.—The left pauldron.

FIG. 6.—The right pauldron. This is hollowed out in front more readily to allow the motion of the sword arm, and the deficiency of protection is supplied by a roundelle.

FIG. 7.—The roundelle just mentioned.

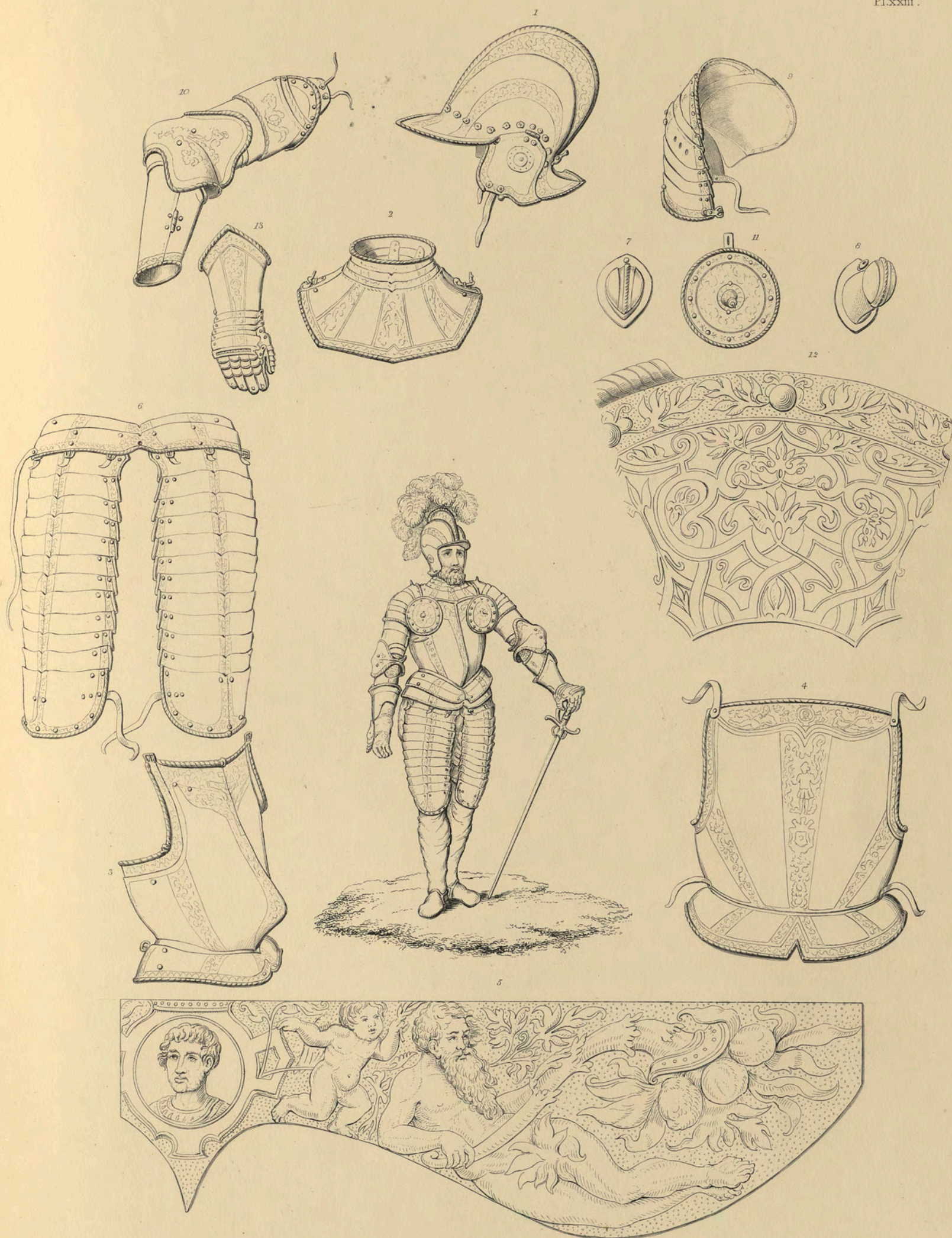
FIG. 8.—The rere and vam-brace of the left arm. They are here figured open the more clearly to exhibit that very ingenious contrivance for the defence of the interior of the arm, formed of over-lapping plates, and termed a splint. The sword-arm is protected in like manner.

FIG. 9.—The left-hand gauntlet.

FIG. 10.—The right cuisse. The upper piece is attached on the right side by a sliding or Almayne-rivet.

FIG. 11.—The right jamb, fluted from the instep downwards and very wide at the toe.

In the centre appears the figure as set up. The sword in its hand is that given in Plate CIII, Fig. 4; the saddle that in Plate CXXVII, Fig. 2; the martel de fer which hangs at its bow that in Plate XCI, Fig. 11; the manefaire that in Plate CXXIX, Fig. 2; and the chanfron that in Plate CXXVIII, Fig. 2. The other ornaments of the horse have been copied from a print of nearly the same period in the *Deutsche Kriegsregierung*.



One Foot.

DEMI-LANCER'S ARMOUR.

A.D. 1535.

PLATE XXIII.

DEMI-LAUNCER'S ARMOUR.

A.D. 1535.

THIS, as well as the last described, is a suit of German armour of bright steel or "white," as the expression then was, and partially engraved. It has very long tassettes or cuisses, for they may have either name, which reach to just below the knee, though they are without genouillieres; these are buckled to taces which are independant of those attached to the breast-plate.

FIG. 1.—The casque seen in profile; its oreillettes are perforated in order to enable the wearer to hear more distinctly.

FIG. 2.—The gorget, which, from certain indications, may have had short espaulieres attached to it, like that given in Plate XX.

FIG. 3.—The breast-plate in that point of view that best shews the projection of the tapul mentioned in the description of the last plate. The principal subject engraved on it is the crucified Saviour, the only portion gilt.

FIG. 4.—The back-plate.

FIG. 5.—The right portion of the engraving in the upper part of ditto.

FIG. 6.—The cuisses as they appear buckled to the independant taces. It may be observed that the straps are within side, and the portrait of Maurice Prince of Orange in 1589 as given in Grimeston's History of the Netherlands seems to justify it; but as the straps are modern this position may be doubted. The legs under these circumstances cannot be moved forward in an exact straight line, and the armour is consequently only fit to be worn on horseback.

FIGS. 7 and 8.—Two views of the front ornament. This preposterous fashion

subsided with the close of Elizabeth's reign ; but Coryat in his *Crudities* printed in 1618, p. 43, says ; “ Because it is by that merrie French writer Rabelais stiled the first and principall piece of armour, the Switzers do weare it as a significant symbole of the assured service they are to doe to the French king in his warres and of the maine burden of the most laborious employments which lye upon them in time of peace.”

FIG. 9.—The pauldron for the right shoulder.

FIG. 10.—The vambrace, rerebrace and elbow piece conjoined, belonging to the same.

FIG. 11.—One of the roundelles.

FIG. 12.—Specimen of the engraving which ornaments it.

FIG. 13.—The right hand gauntlet.

In the midst is the suit complete as it appears in the grand armoury ; the sword is that in Plate CIII, Fig. 3.



GENOISE DEMI-LAUNCER'S ARMOUR.

A.D. 1535.

PLATE XXIV.

GENOESE DEMI-LAUNCER'S ARMOUR.

A.D. 1535.

THIS suit, which is of the same general character as the two last described, is curious as being the prototype of embossed armour. The pattern, which is of very tasteful foliage, is raised about the eighth of an inch at its sides, but flat at top and is of bright steel on a very dark russet ground.

FIG. 1.—The casque with a moveable umbril.

FIG. 2.—The gorget seen from behind.

FIG. 3.—The breast-plate.

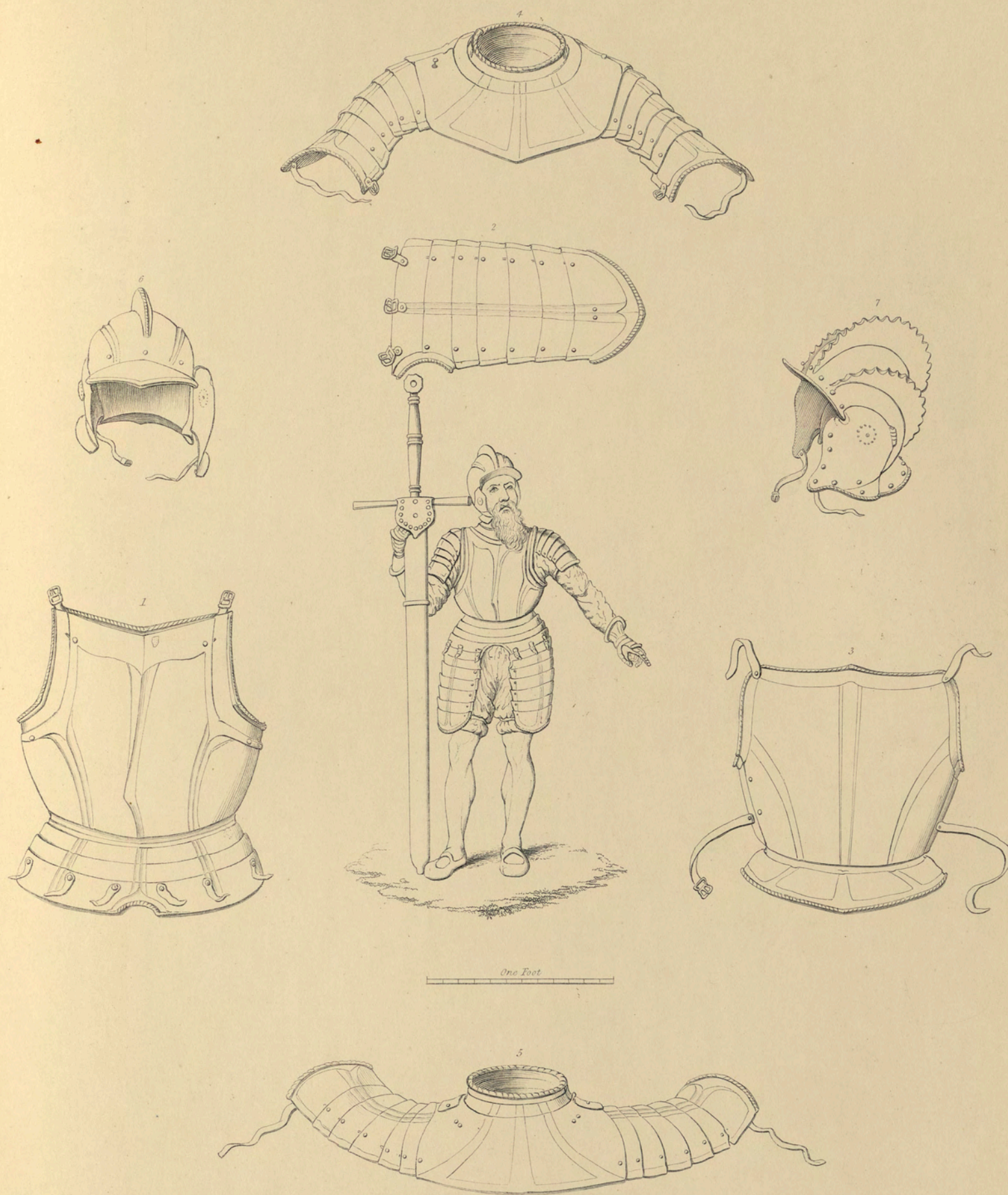
FIG. 4.—The back-plate.

FIG. 5.—The pauldron for the right shoulder. A short spike, terminating with a knob, issues from a lion's head ornament, which is here seen almost in full.

FIG. 6.—The rere and vam-brace; the elbow piece, it will be observed, is ornamented like the pauldron.

FIG. 7.—The right cuisse, made to separate in two places to accommodate the several kinds of under-dress then used. The knee-cap is adorned in like manner to the elbow-piece.

In the centre appears the figure as set up in the armoury. The martel de fer on which the right hand rests is that given in Plate XCI, Fig. 8; the boots are from those of Henry VIII, as represented in the painting of the Champ de Drap d'Or presented to the Society of Antiquaries by his late Majesty.



ARMOUR CALLED THE ALLECRET.

A.D. 1540.

PLATE XXV.

ARMOUR CALLED THE ALLECRET.

A.D. 1540.

It will at once be perceived that the breast-plate of this suit coincides in character with those given in the three preceding Plates; and it may be asked why the date should differ? While the year 1535 will be found stamped on those in the town arsenal at Vienna, some used by the Swiss are dated twenty years later than assigned to this specimen, because that people always retained antiquated fashions. The allecret was the armour of the infantry, and implies, in the German language, "all strength," and this specimen is black with three bright stripes about an inch broad, sunk in by way of ornament.

FIG. 1.—The breast-plate, on the upper part of which is the Nuremberg stamp.

FIG. 2.—The left tasset, furnished with Almayne rivets.

FIG. 3.—The back-plate which has two additional pieces for the sides.

FIG. 4.—The gorget with the espaulieres seen in front.

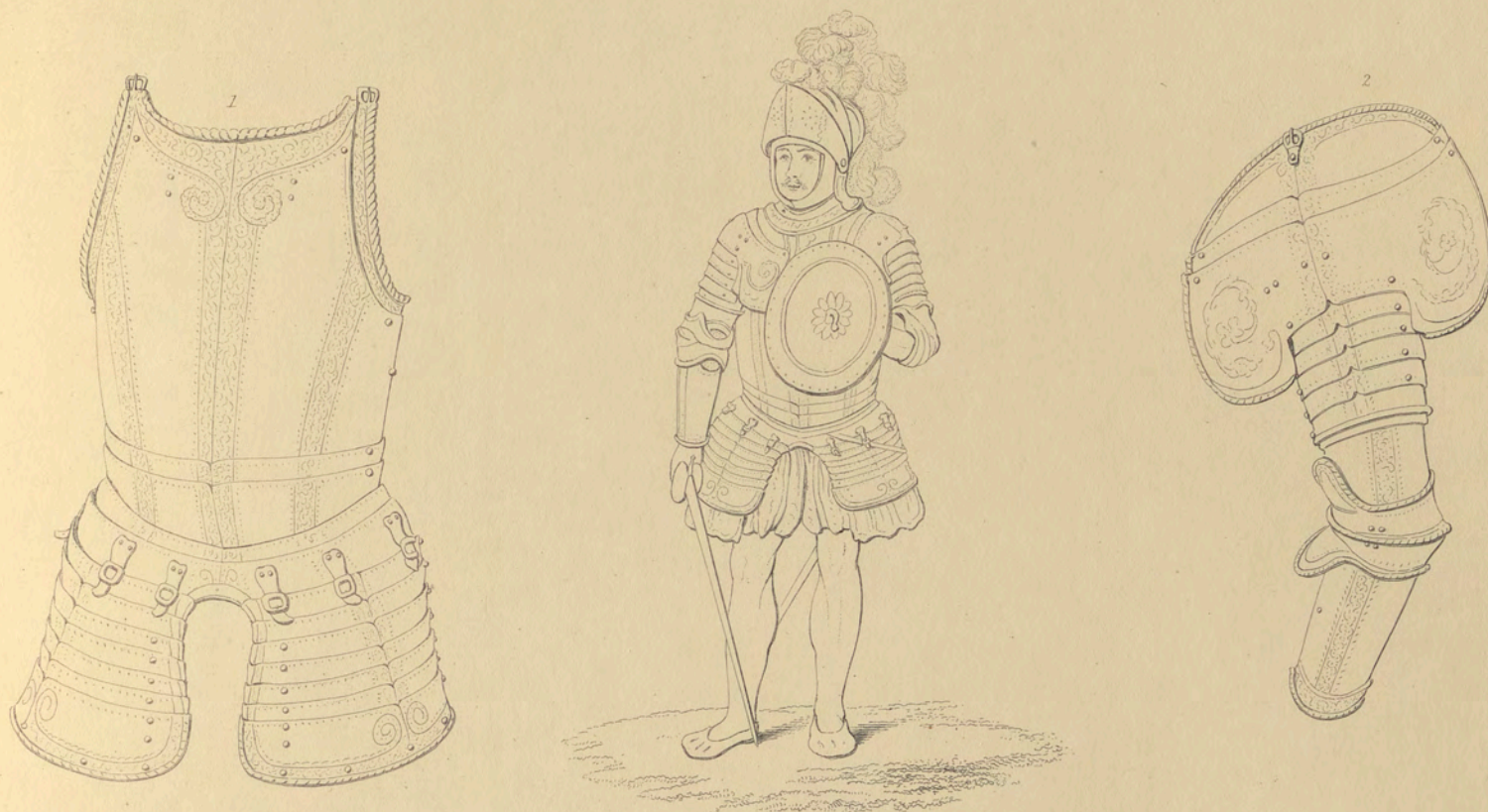
FIG. 5.—The same as it appears behind, shewing the Almayne rivets.

FIG. 6.—The casque with its oreillets.

FIG. 7.—Another triple-ridged, belonging to a bright suit of the same kind.

The appearance of the armour arranged in the centre, is the same as that which it has in the grand armoury, and the costume is taken from a little figure surmounting a cup formed of cocoa nut and or-molu of the date assigned to this suit, in the chapel of Goodrich Court. The two-handed sword of state is that given in Plate C, FIG. 5, but in its sheath.

As this was the general costume of the Swiss, it may not be uninteresting to remark, that by putting themselves in armour they completely changed the opinion respecting infantry. Having, during the fourteenth century shaken off the Austrian yoke, they were well aware that, to be a match for the cavalry then considered the efficient force of armies, their mountainous district would not be sufficient without armour. They were, therefore, the first infantry that cased themselves in steel, and such became their renown, that all the continental monarchs eagerly sought their services. The battle of Marignano in 1515, proved that the infantry of each respective country might be made equally effective. When Fauchet wrote, that is at the conclusion of the sixteenth century, it was an undetermined point whether the strength of armies consisted in cavalry or infantry, but every military man of modern times would assign the superiority to the latter.



VERY LONG-BREASTED ARMOUR.

A.D. 1548.

PLATE XXVI.

VERY LONG-BREASTED ARMOUR.

A.D. 1548.

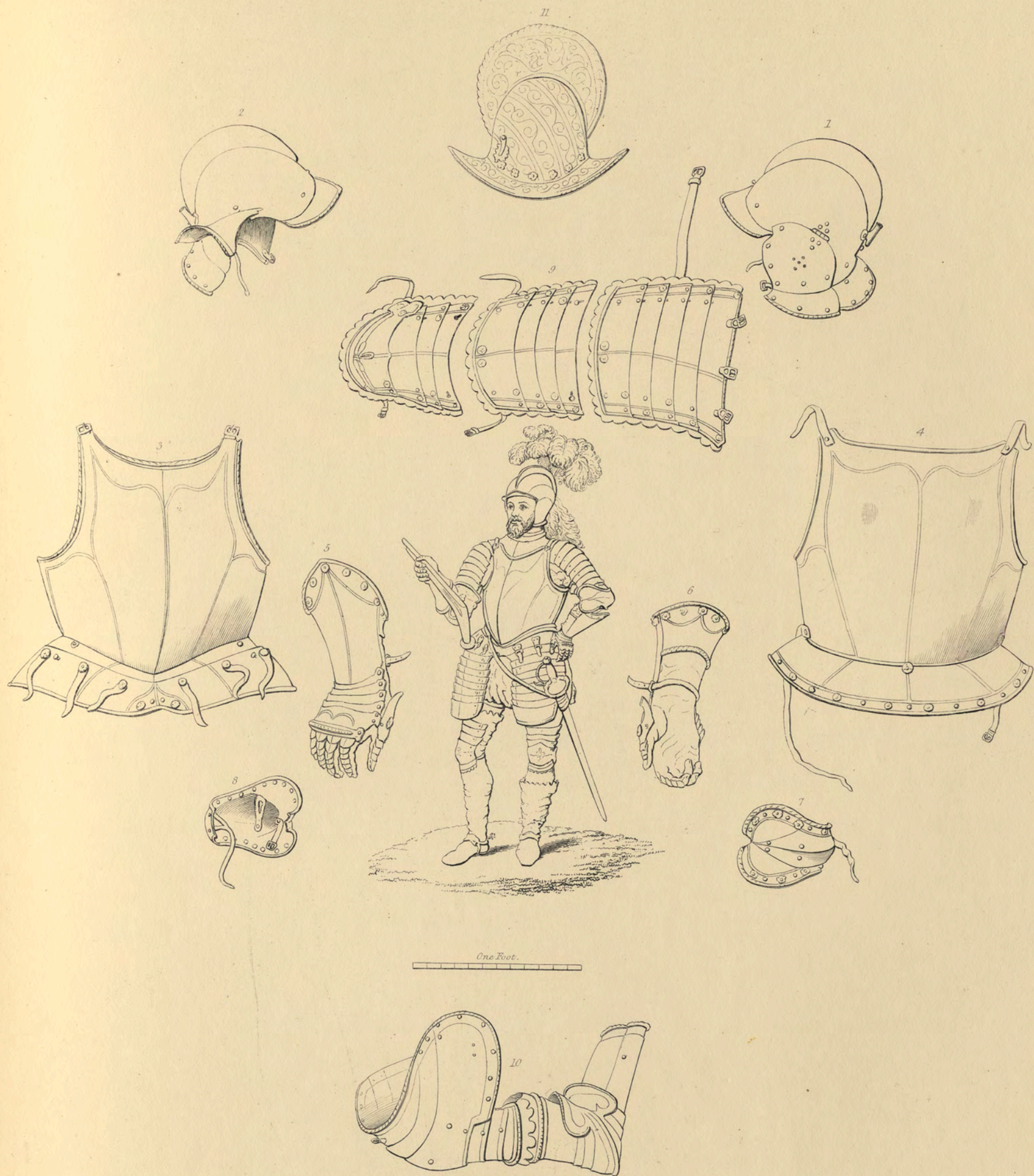
SPECIMENS of the breast and back plates, which owing to armour being made subservient to caprice in dress, superseded the judicious form exhibited in Plates XXII, XXIII, XXIV and XXV, will be found Figs. 6 and 7 in Pl. XXXVI. They may be regarded as exhibiting the long-breasted armour, and be attributed to about the year 1545, while the suit here represented shews this hideous fashion carried to excess.

FIG. 1.—The breast-plate with its tassets, the two lowest lames of which are capable of being easily removed.

FIG. 2.—The pauldron, rerebrace, vambrace and elbow piece for the left arm.

FIG. 3.—Ornament on the front of the pauldron of its full size. From this it will be perceived that although the general outline of the armour is far from elegant, the engraving on it is in very good taste.

In the centre appears the figure as set up in the Grand Armoury, and armed with a sword and buckler, the latter that which is given in Plate LXIV, Fig. 9.



DEMI-LAUNCERS ARMOUR.

A.D. 1552.

PLATE XXVII.

DEMI-LAUNCER'S ARMOUR.

A.D. 1552.

THIS suit, remarkable for the thickness and consequent weight of its breast-plate, is German, and as the light cavalry of that nation began at this time to signalize themselves in the use of the pistol, the figure on which it is placed is represented with one of the same date. It exhibits the new form which the breast-plate assumed after the accession of Edward VI, and which therefore characterises the armour of that and the following reign as well as of the commencement of Elizabeth's.

- FIG. 1.—The casque seen in profile.
FIG. 2.—The same with the right oreillet lifted up.
FIG. 3.—The breast-plate.
FIG. 4.—The back-plate.
FIG. 5.—The long-gauntlet.
FIG. 6.—The same seen on the inner side.
FIG. 7.—The elbow-piece.
FIG. 8.—The same as it appears within side.

The gorget and espaulieres resembling closely those given in Plate XXV have not been engraved.

- FIG. 9.—The right cuisse. It will be observed that this is so constructed as to separate in two places for the convenience of the short or long trunk-hose, and capable of being re-united with celerity when required. Churchyard, in his

- Warres of the Netherlands, edit: 1602, p. 89, ascribes the death of the gallant Sir Philip Sydney, who was shot in the thigh, to his not having put on his cuisses.
- FIG. 10.—The right pauldron, vambrace, &c. of a long-breasted suit of the same date as that in Plate XXVI. The scalloped termination of the first of these is unusual.
- FIG. 11.—An elegantly shaped and tastefully engraved morian of the time of Elizabeth.

PLATE XXVII

BRILLIANT ARMOUR

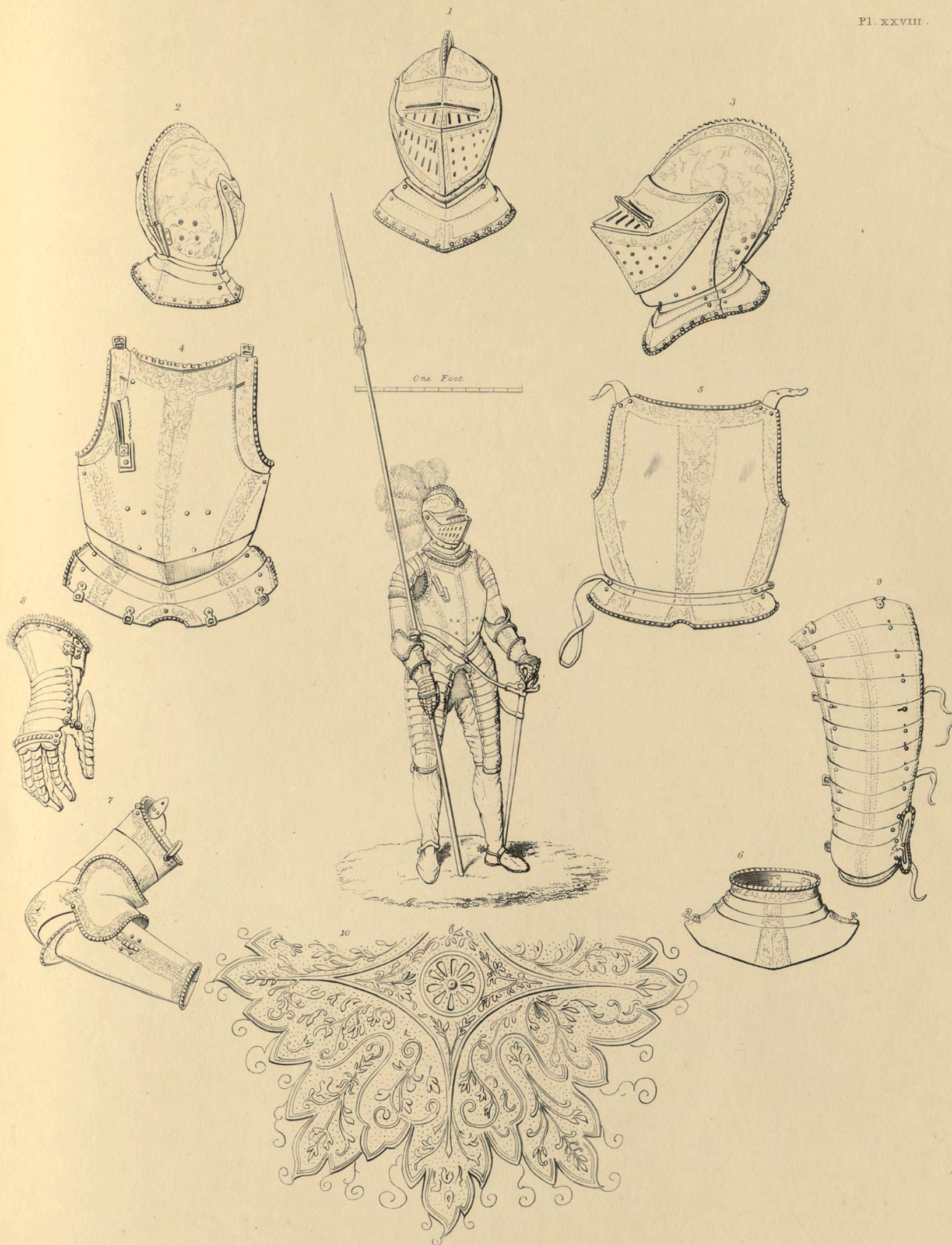
1602

This suit remarkable for the thickness and consequent weight of its plates is German, and as the chief cavity of that nation began at this time to signify that which is the ear of the fowl, the figure on which it is placed is represented with one of the same form. It explains the new form which the breast plate assumed after the accession of Edward VI. and which, throwing aside the armor of that and the following reign as well as of the commencement of Elizabeth.

FIG. 1.—The casque seen in profile.
 FIG. 2.—The same with the right occipital lobe up.
 FIG. 3.—The breast-plate.
 FIG. 4.—The back-plate.
 FIG. 5.—The long-guards.
 FIG. 6.—The same seen on the inner side.
 FIG. 7.—The elbow-plate.
 FIG. 8.—The same as it appears within side.

The gorget and caparison resembling closely those given in Plate XXV have not been engraved.

FIG. 9.—The right cuisse. It will be observed that this is so constructed as to separate in two places for the convenience of the short or long trunk-hose, and capable of being re-united with celerity when required. Charnier, in his



DEMI-LAUNCER'S ARMOUR.

A.D. 1555.

PLATE XXVIII.

DEMI-LAUNCER'S ARMOUR.

A.D. 1555.

THIS suit not only retains the fashion introduced in the latter part of the reign of Henry VIII of making the lower part of the breast-plate flexible, but gives an example, of extremely rare occurrence, of what may be termed elbow-pass-guards, the utility of which it is not very easy to comprehend.

It is ornamented with slightly raised scroll work elegantly varied, and though German has a complete Italian outline, as is manifest on comparing it with the plates at pages 112 and 113 of the *Habiti antichi e moderni*.

The Italian heavy cavalry, at this period, differed from the light horse in their armour not terminating at the knees, their horses being barded and in their having a greater number of fire-arms, hanging before and behind the saddle. The author of the work quoted, says: *Nostri huomini d'arme usano portar quattro o cinque archibugi piccioli e uno grande*; "Our men at arms are accustomed to carry four or five small arquebusses and one great one;" but his engraved representations show that the lance was still used by both descriptions of troops.

FIG. 1.—The helmet viewed in front.

FIG. 2.—The same seen behind.

FIG. 3.—The helmet as it appears in profile.

FIG. 4.—The breast-plate.

FIG. 5.—The back-plate.

FIG. 6.—The gorget.

FIG. 7.—The vambrace and rerebrace for the right arm; those of the left being precisely the same

FIG. 8.—The right hand gauntlet.

FIG. 9.—The left cuisse.

FIG. 10.—A portion of the engraved ornament on the elbow.

In the centre is the whole suit as arranged in the Grand Armoury; the demi-lance being that engraved Pl. C, Fig. 9, and the sword that Pl. CIII, Fig. 7.



RUSSET ARMOUR.

AD. 1558.

PLATE XXIX.

RUSSET ARMOUR.

A.D. 1558.

THE russet armour, from being much more easily kept clean than bright steel, came into pretty general fashion at this period; and producing a more beautiful effect with gold with which it admirably harmonized than black, soon superseded that colour. It was produced by oxidizing and then smoothing the surface of the metal. The specimen exhibited in this plate was brought from a chateau in Brie which belonged to the Ducs de Longueville.

FIG. 1.—The armet grand et petit, so called from being capable of assuming either character, seen in profile. The wire which appears above the umbril is to hold the triple barred face-guard.

FIG. 2.—The same viewed in front with the oreillettes closed, but the beevor removed so as to render it an armet petit.

FIG. 3.—The beevor, which when put on makes the helmet an armet grand.

FIG. 4.—The left pauldron.

FIG. 5.—The breast-plate with its tassets.

FIG. 6.—The placcate to be put over the breast-plate for the tournament.

FIG. 7.—The lance-rest of its full size, fastened at will by a moveable catch in an upright or horizontal position.

FIG. 8.—The back plate.

FIG. 9.—The right-hand gauntlet, shewing the joints inside for the wrist.

FIG. 10.—The jamb and solleret for the left leg and foot.

FIG. 11.—A portion of the principal ornament used in the decoration of this

suit. The space on the plate would not admit of more details, or a cuisse, vambrace and the gorget would have been introduced.

The figure in the centre shews the arrangement of the suit and its accompaniments in the Grand Armoury. On the left side is the sword, Plate CIII, Fig. 8, on the right the dagger, Plate CX, Fig. 10. At the saddle-bow on the near side a long pistol in its case, on the off-side a mace. On the horse's head is the chanfron, Plate CXXVIII, Fig. 8, and in the right hand of the figure a plain baton.

This emblem of command is of Greek origin, for we must regard the Lacedemonian scytale as its prototype. The mode in which that was used we learn from Ausonius ad Paulinum :

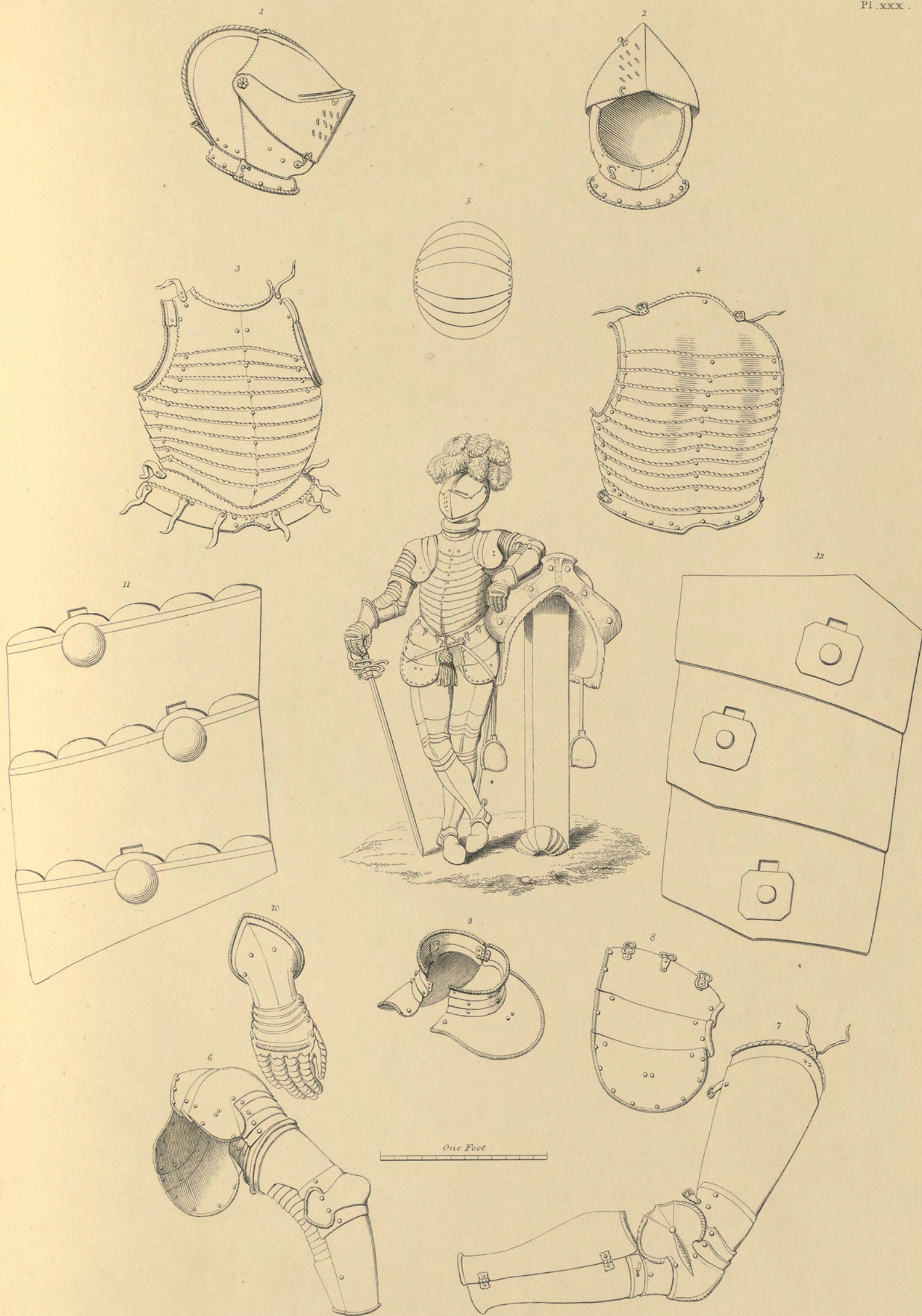
“Vel Lacedemoniam scytalen imitare, libelli

“Segmina pergamei tereti circumdata ligno,

“Perpetuo inscribens versu, deinde solutus,

“Non respondentes sparso dabit ordine formas.”

Thus we see it was for secret correspondence, and hence Cornelius Nepos tells us that “legatos ad Pausaniam cum scytalâ miserunt,” the scytale was a plain truncheon, and two of the same dimensions being made, one was delivered to the general, the other retained by the Lacedemonian magistrates. When the former had occasion to send home a dispatch he took a slip of parchment, and twisting it spirally round the staff, wrote across over the edges what he wished to communicate. This, when the parchment was unrolled became unintelligible, nor could it be comprehended until wrapped round the corresponding bâton.



A SUIT OF SPLINTS.

A.D. 1558.

PLATE XXX.

A SUIT OF SPLINTS.

A.D. 1558.

THE name of splints, which first occurs about the reign of Henry VIII, was in England given to that kind of armour made of several overlapping plates, whether they formed the breast and back-pieces, or protected the inner parts of the elbow joints. The term is still retained by surgeons. Fauchet, who lived in the latter half of the sixteenth century, and whose valuable and judicious little treatise was published in the year 1600, tells us that suits on this principle were called by the French *écrevisses*, from their resemblance to the lobster. Nothing could be more convenient than this contrivance, which enabled the armour to give way to every motion of the body, particularly when, as in the instance before us, it was furnished with Almayne rivets; but unfortunately, one inevitable disadvantage prevented its ever becoming general. The lames of the breast-plate could not, from its convexity, allow the body to bend forward did they not overlap upwards, and this rendered them liable to be struck into and drawn off by the *martel-de-fer* of an antagonist.

FIG. 1.—The helmet in profile.

FIG. 2.—The same in front with the vizor and beevor raised.

FIG. 3.—The breast-plate fastened to the back by straps and buckles. Its gussets do not extend to the top of the shoulders; an alteration of this period.

FIG. 4.—The back-plate with its side buckles.

FIG. 5.—The front appendage, regarded as an ornament, also made of splints to accommodate the movements of the wearer.

FIG. 6.—The right cuisse and jamb.

FIG. 7.—The left vambrace and pauldron.

FIG. 8.—The right tasset,

FIG. 9.—The gorget opened.

FIG. 10.—The right gauntlet.

FIG. 11.—Specimen of the Almayne rivets seen outside.

FIG. 12.—Ditto as they appear within.

In the centre is the armour as it is placed in the grand armoury. The sword is that given in Plate CIII, Fig. 11; the misericorde that in Plate CXIII, Fig. 9, with a large tassel of yellow silk and white beads attached to it as in Holbein's portrait of Edward VI, in the possession of the Earl of Egremont, and the saddle that in Plate CXXVII, Fig. 2*. At the foot of the post, supporting the saddle, is the front appendage before mentioned.



ARMOUR CHASED AND ENGRAVED.

PLATE XXXI.

ARMOUR CHASED AND ENGRAVED.

A.D. 1560.

THIS excessively fine suit of Italian armour corresponds in outline and quantity with that in an excellent whole length portrait of Philip II, King of Spain, in Mr. Meyrick's possession, which enables me to affix its date with certainty.

FIG. 1.—The bourgoinot, the beavor of which is furnished with a little door on the right side to give air, but differing from that in Plate IX in not being perforated.

FIG. 2.—The gorget.

FIG. 3.—The breast-plate, shewing the large screws for affixing a grand-garde.

FIG. 4.—The right tasset.

FIG. 5.—The back-plate.

FIG. 6.—The right pauldron.

FIG. 7.—The rere and vambrace for the left arm, made to turn in the projecting rim.

FIG. 8.—A part of the ornament copied from that on the breast-plate. The whole suit is covered with such like beautiful arabesques interspersed with human forms, trophies of arms, instruments of music, &c. in a manner that evinces the highest taste. They are chiselled out, a most difficult operation, and then engraved; the relief gilt and the ground russet.

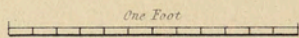
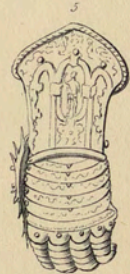
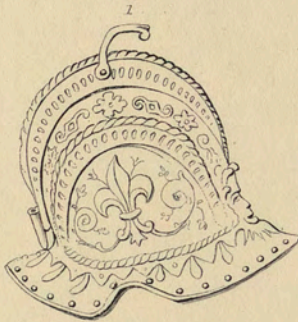
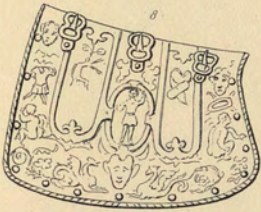
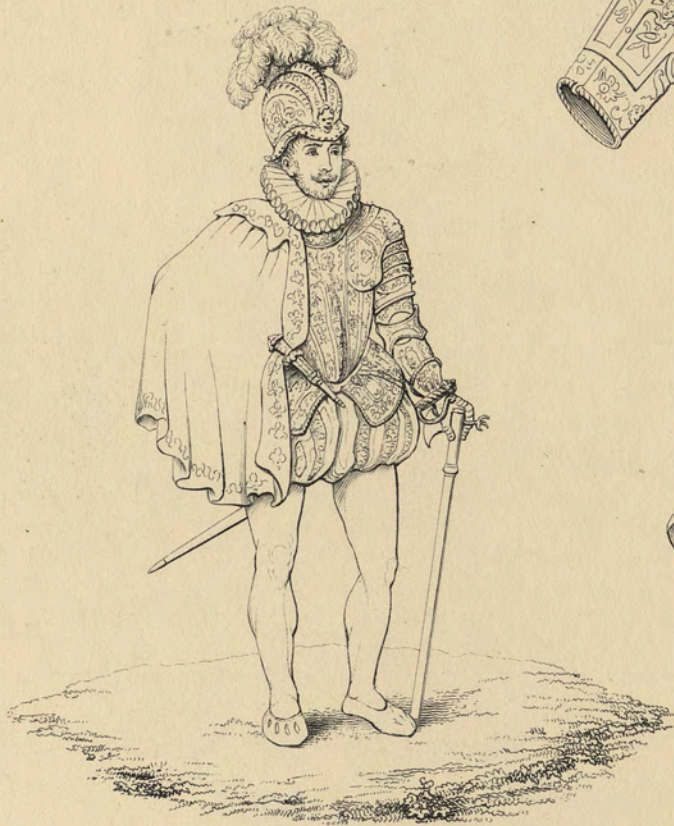
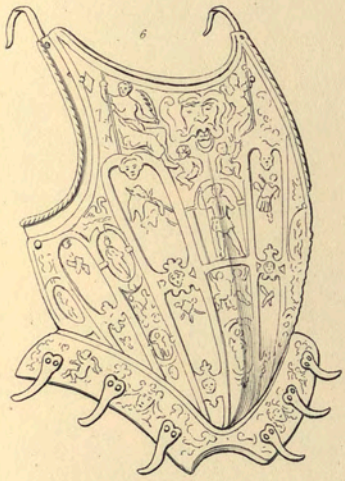
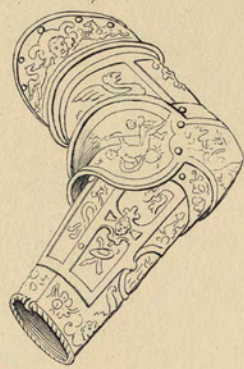
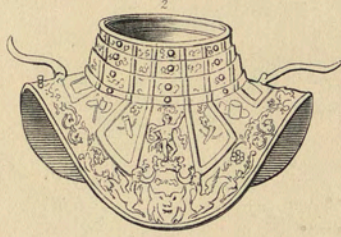
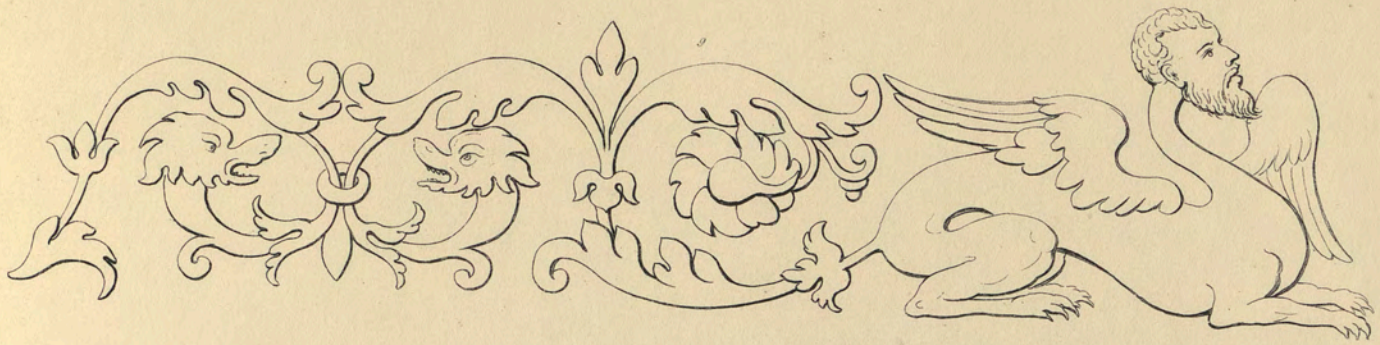
In the centre of the plate is given the figure as it appears in the armoury, the lower part being dressed from the painting above mentioned. The boots are made of fawn coloured leather, to fit pretty close to the legs and feet, and drawn up tight to just below the knee; here, at about five inches from the top, are placed

two straps, one on each side, which meeting together in front, are fastened to a button just under the trunk-hose, allowing the upper part to fall a little, and thus indicate a top. Above the boots, and almost reaching the trunk-hose, appear the stockings, and beyond them the breeches of orange-coloured velvet. The trunk-hose are blue, and the lambrequins which adorn them yellow, blue and white intermixed.

The sword, not visible in the engraving, is that given in Plate CIII, Fig. 6, for, although it has on it an earlier date, it exactly resembles that in the painting of Philip. At the right hip is seen the dagger, as in Plate CX, Fig. 11. The saddle is that given in Plate CXXVII, Fig. 3, and the spurs those in Plate LXXX, Fig. 14.

In the right hand of the figure is the baton of the renowned Duke of Alva, purchased with the above mentioned picture from among the effects of the late Duchess at Madrid. It is of steel, hollow to contain the muster-roll of an army, and covered outside with arabic numerals in gold, with divisions of silver on a russet ground. These are the results of calculations according to the system of warfare in the sixteenth century, by which, on being turned round, the general is apprized what number of men would occupy any given space, and vice versâ. They are arranged in ten columns, covering one half of the cylinder with the continuation on the other half. The heads of these are as follows; 1st. Numero de gente, commencing at 100 and increasing by fifties till 1000, and then by hundreds to 16,100; 2nd. Tantos por hilera; 3rd. Tentas hileras; 4th, Sobras; 5th. Frente de esquadron quadrado de sitio; 6th. Costado de s̄dron quadrado de sitio; 7th. Sobras; 8th. Numero de esquadron quando tiene gente; 9th. Numero de esquadron sin gente; 10th. Sobras.

Although this appropriation of the baton appears unique, for I have neither met with another actual specimen nor seen it in painting, yet there are some phrases in the French language which seem to imply that such had formerly been the practice in that country. *Etre bien assuré de son bâton*, which we translate, "to be morally certain of a thing," may refer to a numerical baton having been examined; *obtenir son objet par le tour de bâton*, "to accomplish one's ends by equivocal means," the very fact of turning it round to ascertain the number of the enemy; and *Etre réduit au bâton blanc*, "to be reduced to one's last shifts," the whole of the calculations being obliterated, or the being forced to use one uninscribed.



EMBOSSED ARMOUR.

A.D. 1568.

PLATE XXXII.

EMBOSSSED ARMOUR.

A.D. 1568.

THIS elegant specimen of embossed armour belonged to an officer of the guard of Cosmo de Medici, Grand Duke of Tuscany. On the breast is the Florentine fleur de lis, which is again repeated on the casque, distinguished from the French by the two sprigs or petals one on each side of the centre leaf. This badge was granted to the Medici family by Louis XI of France as a symbol of alliance; the arms of France having, from the year 1374, consisted of three fleurs de lis. The bas reliefs represent warriors, masks, children, grotesque animals, allegorical figures, trophies, scrolls and lions' heads, the tone of colour being a light black.

FIG. 1.—The casque in profile, triple ridged, like that in Plate XXV, FIG. 7, and ornamented with scrolls, &c. It is not only furnished with a pipe to hold the plume of feathers, but a support on its apex, either to fasten those to, or for a tuft of horse hair in the antique style, often imitated in Italy.

FIG. 2.—The gorget.

FIG. 3.—The left pauldron.

FIG. 4.—The left vambrace and rerebrace.

FIG. 5.—The left gauntlet.

FIG. 6.—The breast-plate.

FIG. 7.—The back plate.

FIG. 8.—The right tasset.

FIG. 9.—A specimen of the ornament from the back of the gorget.

In the centre is the armour on a figure as it appears in the armoury. The sword is that given in Plate CVI, the dagger that in Plate CXI, and the martel de fer that in Plate XCI, Fig. 12. The cloak is taken from one on a portrait of Sir Robert Carey, Earl of Monmouth.

PLATE XXII

EMBOSSED ARMOUR

1511

This elegant specimen of embossed armour belonged to an officer of the Guard of Honour of the Medici Grand Duke of Tuscany. On the breast is the Florentine fleur-de-lis, which is again repeated on the casque, distinguished from the French by the two spikes or points on each side of the crown. This badge was granted to the Medici family by Louis XI of France as a symbol of alliance; the arms of France having from the year 1374 contained at their base the fleur-de-lis. The shield represents warriors, marks, children, grotesque animals, allegorical figures, trophies, scrolls and lions' heads, the tone of colour being a light black.

The 1.—The casque in profile, right side, like that in Plate XXV, Fig. 7, and ornamented with scrolls, &c. It is not only furnished with a pipe to hold the plume of feathers, but a support on its apex, either to fasten there to, or for a tail of horse hair in the antique style, often inserted in Italy.

Fig. 2.—The gorget.

Fig. 3.—The left pauldron.

Fig. 4.—The left vambrace and wristbrace.

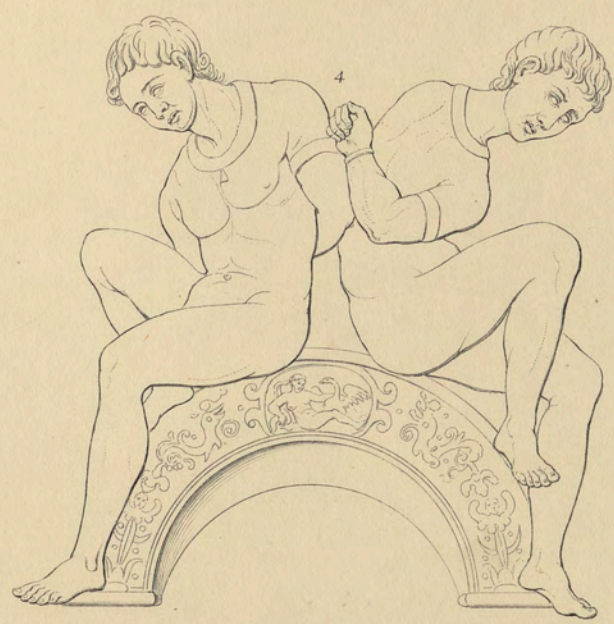
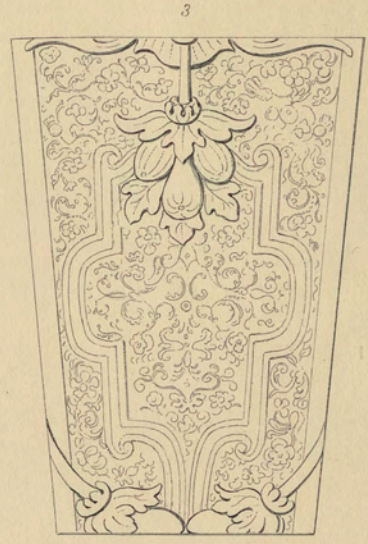
Fig. 5.—The left gauntlet.

Fig. 6.—The breastplate.

Fig. 7.—The back piece.

Fig. 8.—The right tasset.

Fig. 9.—A specimen of the ornament from the back of the gorget.



ARMOUR EMBOSSED AND INLAID.

A.D. 1566.

PLATE XXXIII.

ARMOUR EMBOSSED AND INLAID.

A.D. 1568.

THIS is, without doubt, one of the most splendid suits in Europe, if indeed it be not entitled to preeminence. It belonged to the renowned Alfonso II, Duke of Ferrara, Modena, Reggio, and Chiattres, Prince of Carpi, Count of Rovigo, Lord of Commachio, Garfagnana, &c. the patron of literature and the arts, and whom the pen of Tasso immortalized in the dedication to him of the *Gerusalemme liberata*. He was born on the 19th of January, 1533, succeeded to the dukedom in 1558, died 27th of October, 1597.

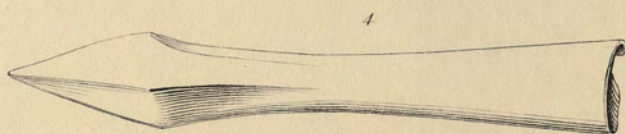
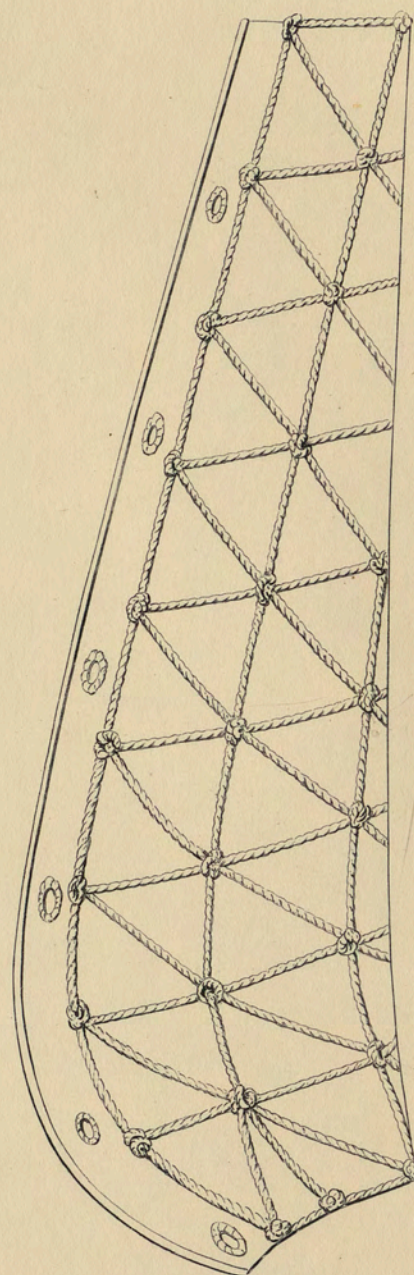
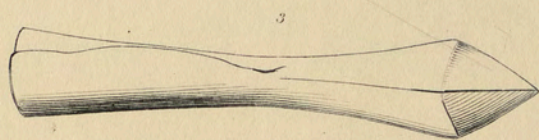
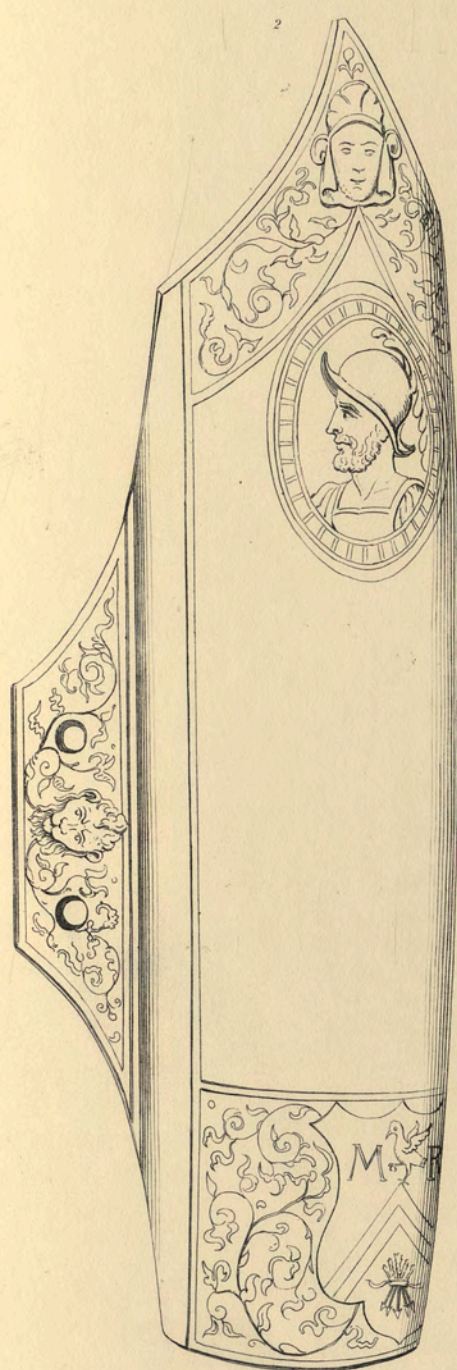
The figure in the centre exhibits the suit with its accompanying costume, with the sword given in Plate CIV, and the dagger in Plate CX, Fig. 13, the embossed target Plate LXI, and the partisan Plate LXXXIX. As, however, the external form of the armour differs in no respect from that last described, a selection from the numerous bas-reliefs and the inlaid gold which has been let into the steel after chiseling out the channels for it, has been, not without difficulty, made for this plate.

FIG. 1.—A mask in high relief on the top of the back-plate, there being a corresponding one with a beautiful female face, but with less grotesque accompaniments in the upper part of the breast-plate. The scrolls and roses which appear like engraving, are of inlaid gold.

FIG. 2.—One of the grotesque figures on the back-plate. The variety and astonishing number of embossed images which adorn every part of this exquisitely beautiful suit cannot be seen without ensuring admiration.

FIG. 3.—A small compartment on the back-plate, selected to give some idea of the immense labour as well as taste employed in the inlaying of the gold, which is so profuse, that one man's life appears as if too short a space in which to effect it.

FIG. 4.—One of the embossed ornaments, which so plentifully occupy the surface of the breast-plate, to shew the style of drawing in which they are executed.



BRIGANDINE ARMOUR.

A.D. 1590

PLATE XXIV.

BRIGANDINE ARMOUR.

A.D. 1590.

THE brigandine jacket, mentioned in the year 1415 in the will of Edward Duke of York was, in the time of Elizabeth, appropriated to the bowmen, who in the early part of the preceding century had been clad in the pourpoint, and towards its conclusion in the jacque or jack. It is well known that the long-bow had been so skilfully used by the English archers as to obtain for them the character of pre-eminence ; and as the practice of shooting was enjoined as a pastime they acquired such unerring certainty and rapidity of shot as to hold fire arms in the utmost contempt. Nor can we wonder, on examining the unwieldy contrivances for discharging gun-powder that preceded the invention of the firelock, at this conscious superiority.

The bowman was taught to shoot at butts and targets for his ordinary range ; roving for different distances, and at the standard, which answered the purpose of the high pole with its popinjays still used in the Netherlands, for that almost perpendicular elevation that enabled him to let his arrow drop upon a castle or within its window. The length of the arrow depended on the height of the archer. In the true proportion of the human figure, it is found that the distance from the tip of the middle finger of one hand to that of the other, when at the utmost extension, equals that from the crown of the head to the soles of the feet. Now if such be the length of the bow-string and the shaft half that size, a man of six feet high would use a cloth-yard arrow. Probably this rule was seldom, if ever attended to ; yet as the arrow was drawn to the ear, leaving as much beyond the bow as would reach to the middle finger end if not clasped and the ear was brought over the centre of the chest, the result was precisely the same.

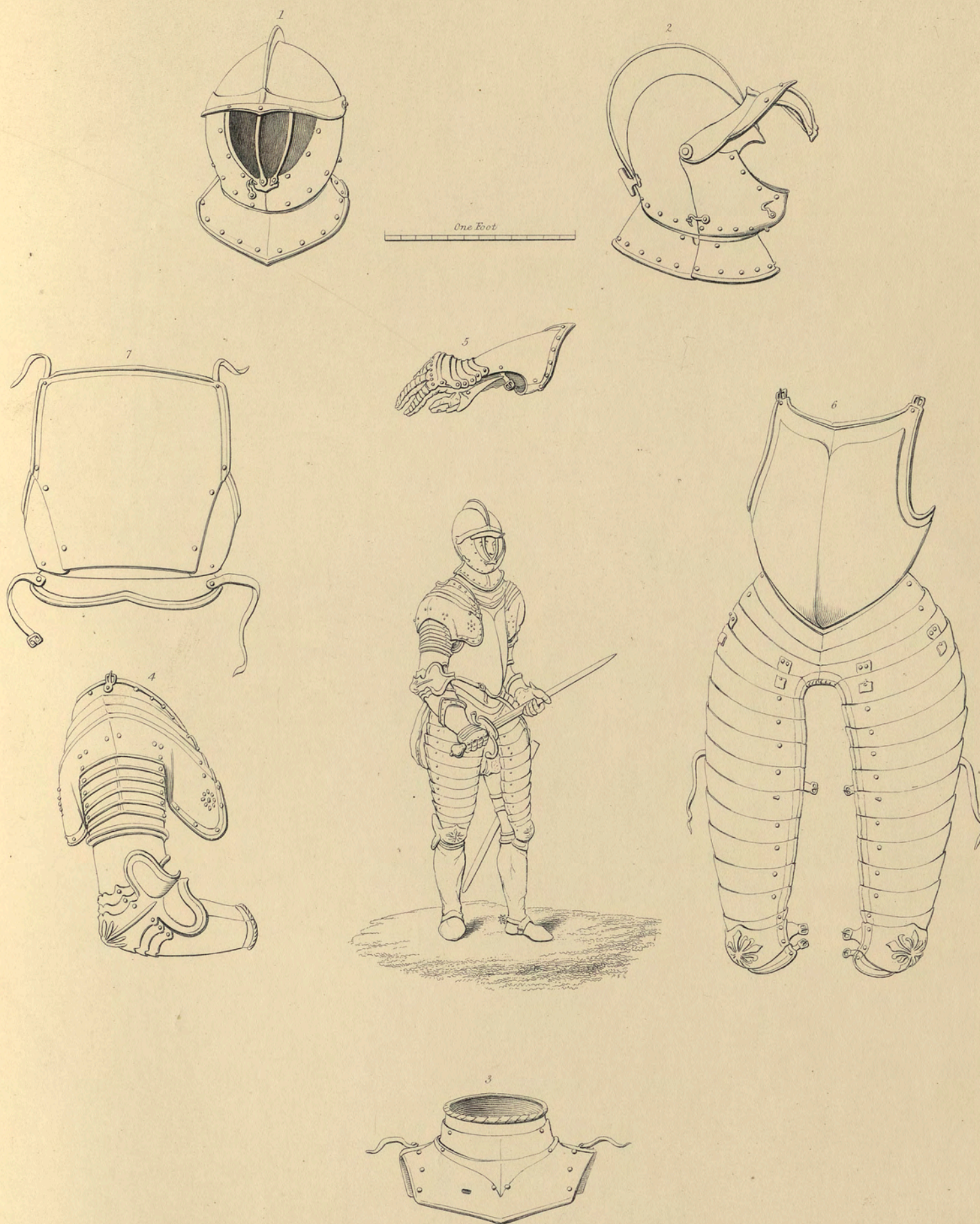
We learn from the following passage, in Hall's description of the battle of Towton in 1461, that there was an actual difference in the flight or roving arrow, from that of which a sheaf was generally composed. "The Lord Fawconbridge which led the forward of Kyng Edwardes battail, being a man of great polyce and of much experience in marciall feates caused every archer under his standard to shot one flight (which before he caused them to provyde) and then made them to stand still. The northern men felyng the shoot but by reason of the snow not wel vewyng the distance between them and their enemies, like hardy men shot their schefe arrowes as fast as they might, but al their shot was lost and their labor vayn for thei came not nere the southern men by xl tailors yerdes."

FIG. 1.—Part of the brigandine jacket of its full size. It is composed of a great number of rudely shaped flat pieces of iron quilted between two pieces of canvass, the exterior being of a sky-blue colour, and the small cords which perform this operation are seen in straight and diagonal lines knotted at their intersections on the outside. The sleeves, which are very wide at the shoulders and narrow at the wrists, are formed in the same manner, with this difference that instead of any external cords they are ornamented with little tufts. The jacket is made with a collar, very short skirts and epaulettes or coverings for the shoulder, and is laced down the front.

FIG. 2.—A brace of ivory to guard the arm from the bow-string, the date of which must be assigned at least to the commencement of this reign. In the upper part is engraved a warrior's head, at the lower the arms of some fraternity of archers, viz: a chevron between a sheaf of arrows in base and a popinjay with the initials M R in chief.

FIGS. 3 and 4.—The iron piles of two antient arrows; presented by Francis Martin, Esq, Windsor Herald.

In the middle is the archer in his complete costume wearing on his head a morion, as seen in the Grand Armoury.



DEMI-LAUNCER'S ARMOUR.

A.D.1592.

PLATE XXXV.

DEMI-LAUNCER'S ARMOUR.

A.D. 1592.

THIS suit of black-armour exhibits what was the appearance of the light cavalry in the latter part of Elizabeth's reign. The only difference in that of James Ist, was that the breast-plate took the form that is represented in the targeteer's and pikeman's, Pl. XXXVIII, Fig. 4, and Pl. XXXIX, Fig. 6.

FIGS. 1 and 2.—Two views of the helmet which is triple-barred.

FIG. 3.—The gorget.

FIG. 4.—The pauldron, vambrace and rerebrace for the right arm.

FIG. 5.—The gauntlet for the same.

FIG. 6.—The breast-plate with the cuisses attached. One of the lames in each cuisse is so cut as to form by means of tongues, three buckles.

FIG. 7.—The back-plate. From a MS. romance called *Clariodes*, and written in the time of Henry VIth, it appears that this part of armour was then termed the *rere-dors*.

"For to be surarmyd of all their foes
Ane hole brest-plate with a rere-dors."

The figure, as in the Grand Armoury, appears in the centre of the plate holding the sword, Pl. CIII, Fig. 12.

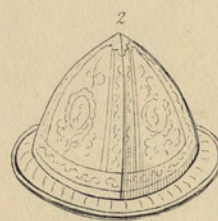
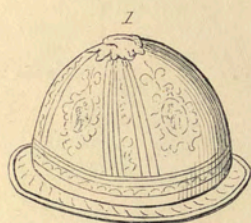
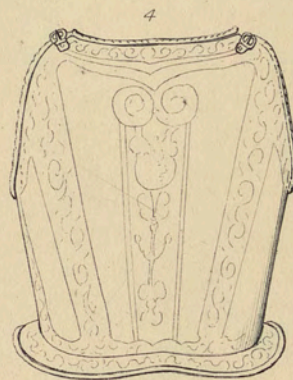
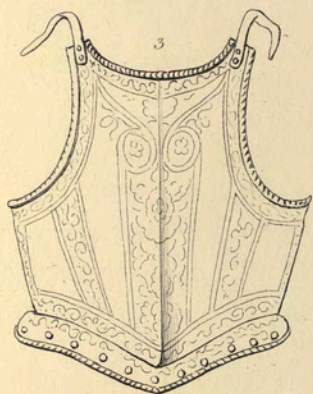
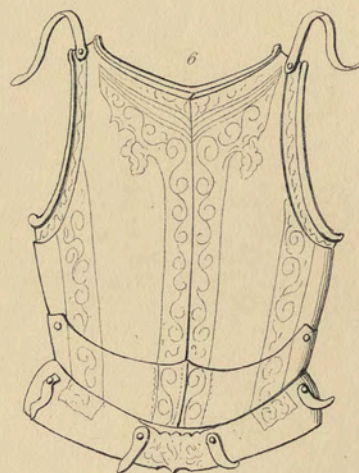
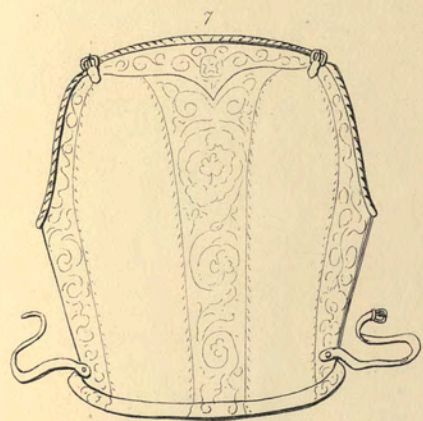


PLATE XXXVI.

MUSKETEER'S ARMOUR.

A.D. 1603.

THE armour of the arquebusiers was, generally speaking, like that of their prototypes the archers; a coat of plate, one of mail or a brigandine jacket. In the early part of Elizabeth's reign it will be seen in the *Habiti antichi e moderni* that the Italians substituted a cuirass for the musquetry. That which is exhibited here represents a Genoese breast and back-plate of the latest period worn by this class of infantry, all kind of armour for them, except the morion, being from this time discontinued.

FIG. 1.—A morion of bright steel engraved, of a less conical form than during the reign of Elizabeth.

FIG. 2.—The same viewed in front.

FIG. 3.—The breast-plate.

FIG. 4.—The back-plate.

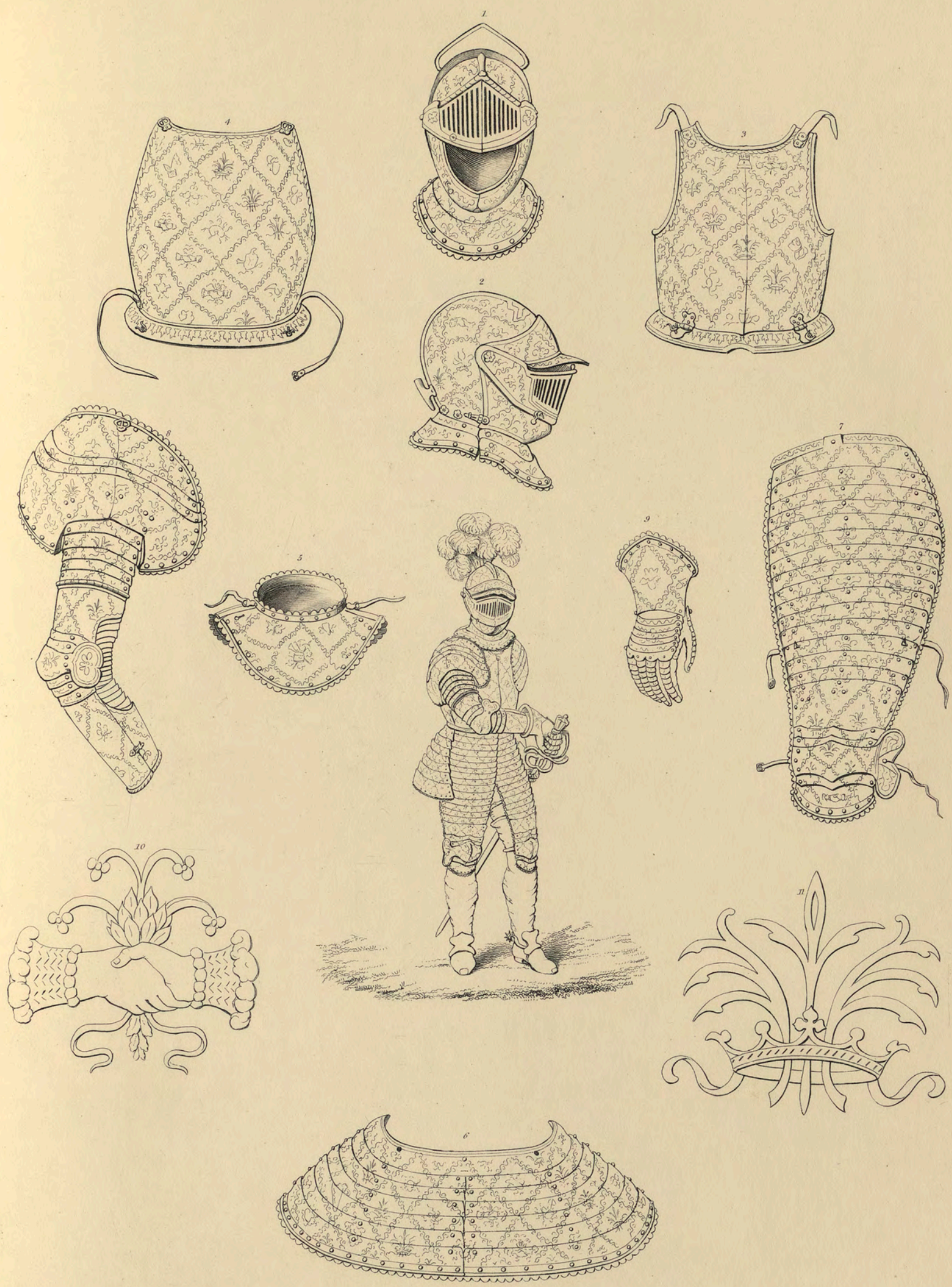
FIG. 5.—Part of the ornament on the back-plate, affording a specimen of the costume of a standard-bearer at this time.

In the centre of the Plate appears the musketeer with all his appointments as placed in the Grand Armoury. His musket is that in Plate CXIV, Fig. 5, the rest, Fig. 10, and the sword, Plate LXV, Fig. 5.

FIG. 6.—Is a breast-plate of the latter part of the reign of Henry VIII, just anterior to the very long-waisted one given in Plate XXVI.

FIG. 7.—The back-plate of the same.

FIG. 8.—Part of the ornament on this last.



CAVALIER'S ARMOUR.

PLATE XXXVII.

CAVALIER'S ARMOUR.

A.D. 1620.

At the close of the reign of James I the armour of the heavy cavalry terminated at the knees, a characteristic previously confined to light horse; and the intercourse with Spain changed the appellation from Lancer to Cavalier. This fine specimen is black with gilt engraving forming chequers with trophies or badges within them, one of which, the conjoined hands, proves it to have belonged to the family of Manfredi of Faenza, but better known to us, as of Otranto.

FIG. 1.—Represents the helmet seen in front with its umbril thrown back and its beevor raised.

FIG. 2.—Gives the side view of the same when shut.

FIG. 3.—The breast-plate of a shape which shews that the earliest possible date has been assigned to it. At its lower extremity may be observed a couple of hinges with screws and nuts, on which were fastened the cuisses, a fashion not used before the time of this specimen. Near the top is engraved a castle triple-towered, as on that of the breast-plate of the suit given in Plate XXXI.

FIG. 4.—The back-plate on which are placed the buckles instead of the shoulder-straps. Screws and nuts may be perceived at its extremity for the purpose of holding the garde-de-rein.

FIG. 5.—The gorget.

FIG. 6.—The garde-de-rein.

FIG. 7.—The left cuisse.

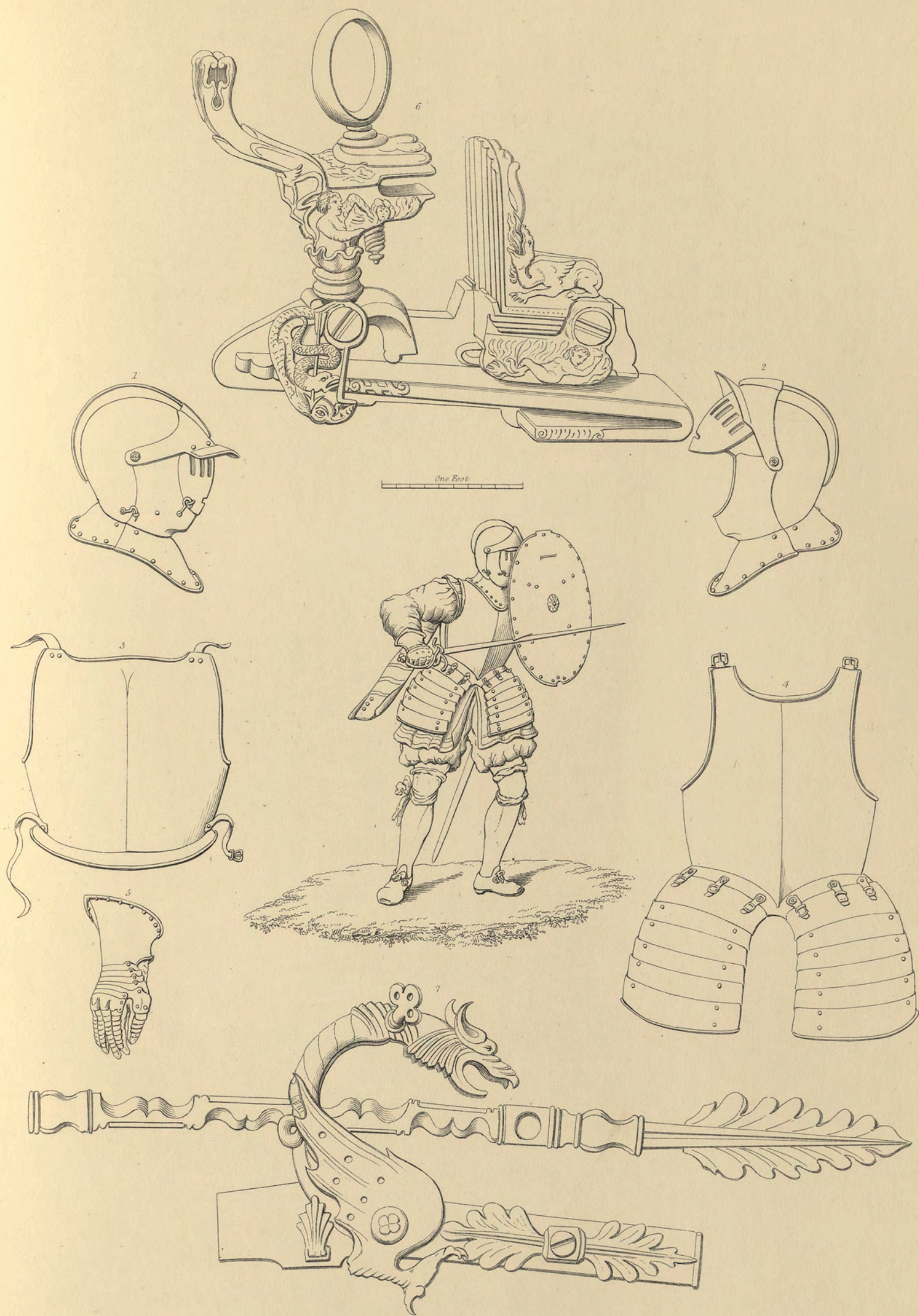
FIG. 8.—The pauldron and vambrace for the right arm furnished with splints.

FIG. 9.—The gauntlet for the sword hand, the other exactly resembling it.

FIG. 10.—The cognizance of the Manfredi family of the size engraved on the armour.

FIG. 11.—The cognizance, apparently of the house of Monaco, under the same circumstances.

In the middle is the figure in the attitude given to it in the armoury, with the sword, Plate LXV, Fig. 6.



ARMOUR OF THE INFANTRY.

A.D. 1625.

PLATE XXXVIII.

ARMOUR OF THE INFANTRY.

A.D. 1625.

THE infantry, at this period, consisted of the pikemen, the musketeers, those armed with calivers, and those with rondaches. Of these the first and last wore corslets; those with the rondache having sometimes a close helmet, at others an open head-piece. Probably the last general use of targeteers was at the siege of St. Jean d'Angeli in 1621; but Louis XIII, King of France and Maurice Prince of Nassau were anxious to retain them, and there were not wanting those in England who held them in high esteem. A handsome quarto volume entitled, "*le Maniement des Armes*," appeared under the auspices of the latter, and the whole exercise is shewn in the plates by De Gheyn. The under dress of the figure in the centre is taken from the costume in Pluvinel's "*Art de monter à cheval*," the rondache that given in Plate LXV, and the sword is similar to Fig. 7 of the same Plate, and thus it appears in the Grand Armoury.

FIG. 1.—The helmet seen in profile and closed in consequence of the vizor being brought over the face by the umbril being put down.

FIG. 2.—The same with its umbril raised.

FIG. 3.—The back-plate.

FIG. 4.—The breast-plate with its flexible tassets.

FIG. 5.—The right-hand gauntlet.

FIG. 6.—A fire-lock of its full size tastefully chased, made probably about the year 1640.

FIG. 7.—Parts of an ornamental match lock, of the same date, the plate of which is eighteen inches in length.



PIKEMAN'S ARMOUR.

A.D. 1635.

PLATE XXXIX.

PIKEMAN'S ARMOUR.

A.D. 1635.

IN the time of Charles I, great reliance was placed on the pikeman, whose formidable weapon was eighteen feet in length, for Ward in his "Animadversions of Warre," Lib. 2, p. 90, edit. 1639, says: "So long as the pikes stand firme, although the shot should be routed, yet it cannot be said the field is won, for the whole strength of an army consists in the pikes." His armour, which does not appear, notwithstanding the exhortations of Neade, in 1625, to have ever been appropriated to archers, was called the corslet, selections from two suits of which form the subject of the present plate. An indispensable appointment of a pikeman was a straight sword to defend himself from the cavalry when he had planted his pike opposite the horse's breast; and the want of this essential weapon is humourously pointed at in a satirical poem, called Peter's Banquet, written in 1645:

"Some thirty corslets in the rear
That had no rapier but a spear."

FIG. 1.—A pot-helmet with its cheek-pieces.

FIG. 2.—The back-plate with its shoulder straps guarded with steel, so as to render them equivalent to the metal clasps called tackle, in use a hundred years previous.

FIG. 3.—The breast-plate.

FIG. 4.—The right tasset, contrived to protect, though the legs be opened.

FIG. 5.—The left tasset which laps over the other. The Duke of Albemarle, who compiled his "Observations on military affairs," in 1646, recommends instead of these, which, being marked in imitation of the antient laminæ, he calls "taces," there should be made to fasten before, "a girdle of double buff eight inches broad, to be worn under the skirts of the doublet to which it is hooked." He also advises the use of "a good long buff glove for the left hand."

FIG. 6.—The breast-plate of another suit of the time of James I.

FIG. 7.—The gorget to ditto, the back dispensed with.

FIG. 8.—The pot-helmet to ditto.

FIG. 9.—Another of the time of Cromwell.

The costume is seen in the centre of the Plate. The sword, suspended from a belt under the sash, is that in Plate LXV, Fig. 7, the pike that in Plate LXXXVI, Fig. 15, and thus the figure is attired in the Grand Armoury.



ARMOUR OF A GERMAN RYTTER.

A.D. 1640.

PLATE XL.

ARMOUR OF A GERMAN RYTER.

A.D. 1640.

THE ryters, reitres, or ruytres were the German cavalry in the latter part of the sixteenth and first half of the seventeenth century, termed in their own language *Ritters*, which implies *knights* or simply *horsemen*. They were known to the English as early as the year 1558, by whom they were called Swartrutters or black cavalry from the colour of their armour. In the latter part of Elizabeth's reign they laid aside the lance and were armed with long pistols, which ever after became their distinguishing weapon. When this took place, remains a doubt, for although the change is attributed to Prince Maurice at the battle of Turnhout in 1597, Davilla describes them at the affair of Ivry in 1590 as by no means newly appointed. They seem, however, then or but shortly before to have made themselves formidable to the French, who ten years after as a counterpoise raised their dragoons.

FIG. 1.—The casque lined throughout with leather and padded with wool.

Like the rest of the suit, it is of blue steel.

FIG. 2.—The gorget.

FIG. 3.—The right pauldron seen in front.

FIG. 4.—The same as viewed behind.

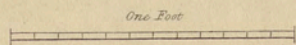
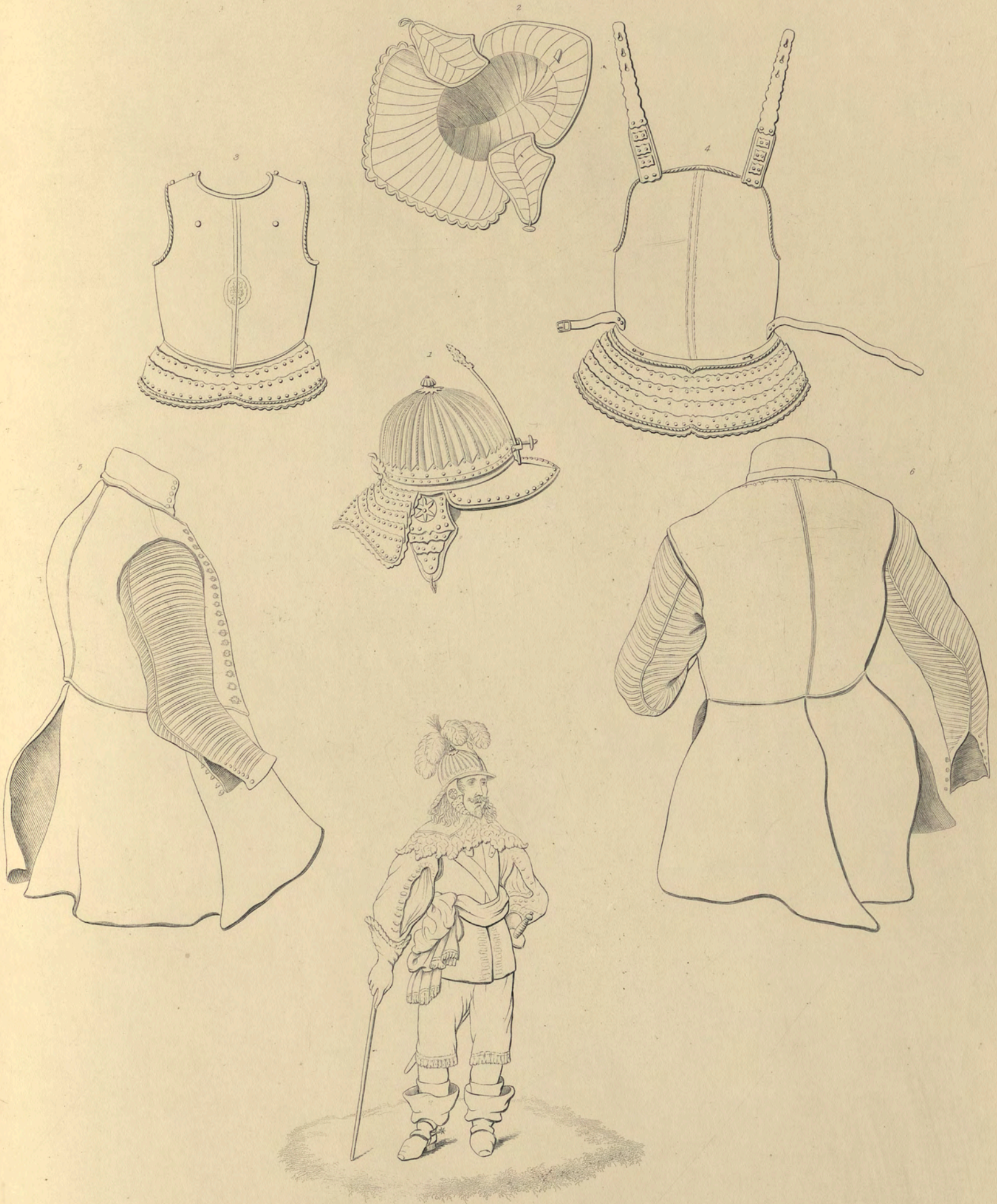
FIG. 5.—The breast-plate, somewhat Elizabethan in its form to admit more readily the play of the splints, with the tassets put on. These last are lined with leather.

FIG. 6.—The back-plate furnished with three rows of Almayne rivets, as the breast is with two.

FIG. 7.—The left-hand elbow gauntlet as viewed on the outside. This fashion seems to have been adopted from the Asiatics towards the close of the sixteenth century when the intercourse with the East was rapidly increasing.

FIG. 8.—The inner appearance of the same. A similar gauntlet guards the right hand; but in the time of Charles II, the bridle arm alone was so protected.

In the centre is a figure wearing the armour and represented in the act of priming his long wheel lock pistol as in the Grand Armoury. The sword is that Plate LXV, Fig. 3, and the rest of the costume from authorities of the time.



CURASSIERS ARMOUR.

A.D. 1545.

PLATE XLI.

CUIRASSIER'S ARMOUR.

A.D. 1645.

ABOUT this time the armour being considered very cumbersome, was, with exception of the back and breast-plates, confined to the pistoliers or heavy cavalry. Many noblemen disregarded all but the cuirass which was generally worn over a coat of buff leather, and regiments were formed who took their name from that circumstance.

FIG. 1.—Is a cuirassier's head-piece or casque, that protects the back of the neck by five overlapping plates which being held together at their ends admit of some motion, guards the ears by flexible oreillets, and has a bar to let down in front to defend the face from the cut of a sabre. This is of blue steel gilt.

FIG. 2.—The interior of the casque shewing its lining, which is of red silk with yellow lines. That part which covers the head is wadded so as to act as a cap.

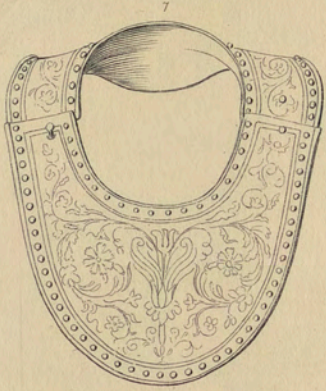
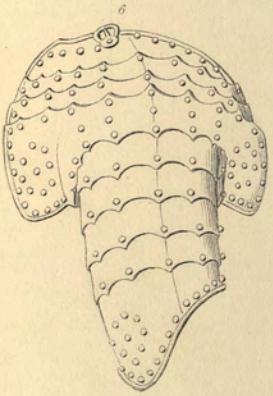
FIG. 3.—The breast-plate of blue steel, gilt at the edge, &c. It has in front of it the Virgin Mary as a protection for a good Catholic. Two taces are appended to the bottom of it, and its lining is like that of the casque.

FIG. 4.—The back-plate in the same style. Hooked on to it is a cuvette or garde-de-reine, consisting of five overlapping plates. This is lined like the breast-plate and casque, and all three are edged with red velvet scalloped and bound with gold. The metal plates which fasten on two rivets on the chest of the breast-plate and attached to two pieces of red velvet, each ornamented with three gilt plates and nailed on the shoulders of the back-plate.

FIG. 5.—Is a buff leather coat, but not that put on the figure as seen below. It is above the eighth of an inch thick, except the sleeves which are made of more

flaccid leather and ornamented by bands of silver gimp, and which do not reach so low as the wrist by an inch or more. It is buttoned at the collar with loops, and was hooked down the front with silver clasps, but these have been removed.

FIG. 6.—The back view of the same. As far as the waist it is lined with white silk, and at this part, it is made to draw tight by a cord, which had silver tags at its ends.



DRAGOONS AND CARBOUSIERS' ARMOUR.

PLATE XLII.

DRAGOONS AND HARGOBUSIER'S ARMOUR.

A.D. 1645.

DRAGOONS, according to Père Daniel, were first raised in the year 1600, by the Mareschal de Brisac. In the time of Charles I they were clad in "a buffe coat with deepe skirts, and had an open head piece with cheeks." In 1632 they had, in England, short muskets which were hung at their backs by a strap reaching nearly their whole length; in 1645 a much shorter piece called a dragon, as in other countries, hooked on a swivel to a belt over the left shoulder and under the right arm, and in 1649, a caliver. Besides this offensive arm, was a sword attached to a waist-belt from which also were suspended the powder flask, touch-box, bullet bag, &c. The dragoons were the third kind of cavalry, and originally intended to be more than a match for the German Ritters.

FIG 1.—The buff coat of a dragoon, seen in front and shewing the lacing. The leather is very thick throughout except the arms, but particularly at the skirts which are $\frac{3}{8}$ of an inch in substance.

FIG. 2.—The back-view of the same. It came from Tamworth Castle, Warwickshire, having been added to this collection by the kindness of Mr. Robins.

FIG. 3.—A single-barred open helmet worn by dragoons.

FIGS. 4 and 5.—Triple-barred helmets worn by the hargobusiers in 1645.

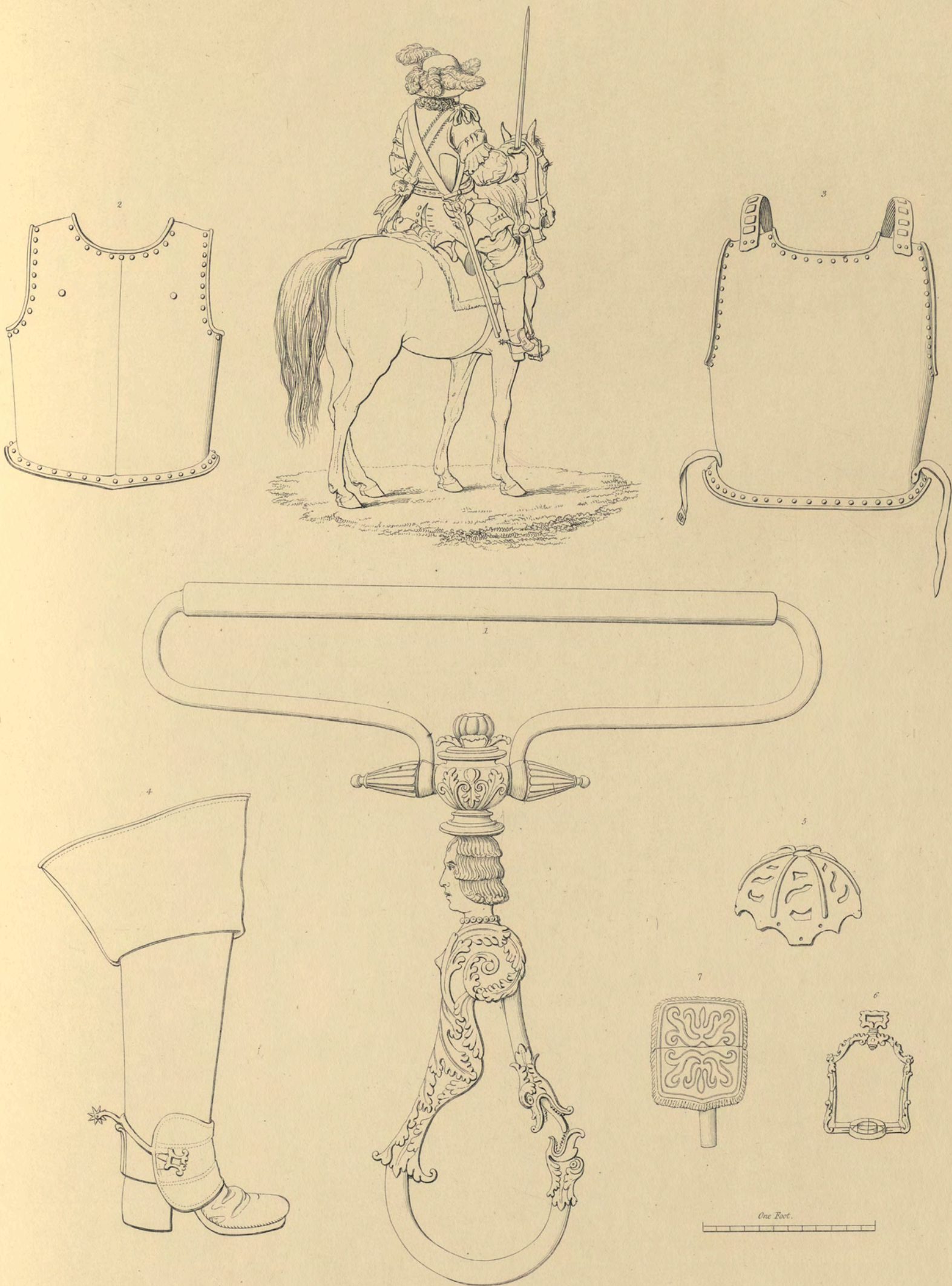
The hargobusiers, so called from carrying the hargobus (a name corrupted from the ancient arquebus) three feet three inches long, were accounted in 1645 "the second sort of cavalry," and the men were to be "the best of the first inferior degree, that is to say, of the best yeomen or best serving men." They had at that

time a cuirass with a guard-de-reine, pauldrons, vambraces and gorget. In 1660, these last were laid aside, as well as the vambraces.

FIG. 6.—The pauldron to a hargobusier's cuirass of the year 1660, of steel rendered blue and partially engraved.

FIG. 7.—A large gorget of the time of Charles II, made to use without any other armour. It is of white and blue steel, beautifully ornamented. At a later period only the front of the gorget was worn, which became smaller by degrees, until it dwindled to its present diminutive size. The larger specimen is lined with leather to prevent its soiling the dress, and so slow are departures from original models, that the modern gorget has the leather, though from its shape, perfectly useless.

In the lower part of the plate is seen the figure of a dragoon as placed in the Grand Armoury.



CARABINEER'S ARMOUR.

PLATE XLIII.

CARABINEER'S ARMOUR.

A.D. 1680.

THE utility of the carabineers was very great, while armour was worn, for Davilla assures us, that the best cuirass was not proof against the violence of those bullets that flew from the extraordinary wide bore of the carabines.

At the period of this representation they were somewhat differently habited from what they had been previously. They were originally men selected as good marksmen, and attached two to each troop of cavalry, which they preceded to fire before a charge, and were lightly equipped for that purpose. They were, however, often embodied in James the Second's time, were heavily accoutered, and in William the Third's formed into regiments.

FIG. 1.—A German swivel for a belt to hold a carabine, of bright steel, which would have been extremely tasteful had not the ill-designed human head been introduced into the composition.

FIG. 2.—The breast-plate of a carabineer.

FIG. 3.—The back-plate of ditto.

FIG. 4.—The jack-boot with its spur of ditto. This is one of a pair formerly in the possession of an Earl of Chesterfield, and presented to this collection by Henry Broadwood, Esq.

FIG. 5.—Iron skull-cap, sewn in the crown of a hat worn by a carabineer.

FIG. 6.—One of a pair of brass stirrups used with the jack-boots.

FIG. 7.—Pistol-holster of the time of James II.

Above is the figure as set up in the Grand Armoury. He wears a coat of a straight cut, reaching to his knees, made to button all the way down in front, and the same at the opening of the skirts behind. The pockets are placed very low down and the sleeves are very short. Below the cuffs are ruffles covering the upper part of the shirt sleeves which are very full. The waistcoat is of similar form to the coat, but not so long. Over the breeches knees and above the boots are seen the stockings. He wears a cuirass and is armed with a sword, carabine and pistols.

PLATE XLIII.

CARABINIER'S ARMOUR.

1800.

The utility of the cuirass was very great while armour was worn. Drville assures us that the first cuirass was not put against the violence of these bullets that flew from the extraordinary wide bore of the carabine. At the period of this representation they were somewhat differently shaped from what they had been previously. They were originally worn adjusted as good marksmen, and attached two to each troop of carabine, which they preceded in the before a charge, and were lightly equipped for that purpose. They were, however, often embodied in James the Second's time, were heavily accoutred, and in William the Third's formed into regiments.

Fig. 1.—A German swivel for a belt to hold a carabine, of the kind which would have been extremely fastidiously had not the ill-designed human hand been introduced into the composition.

Fig. 2.—The breast-plate of a carabineer.

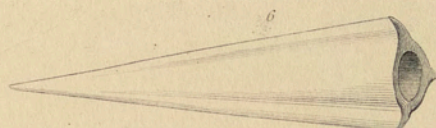
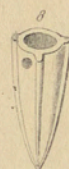
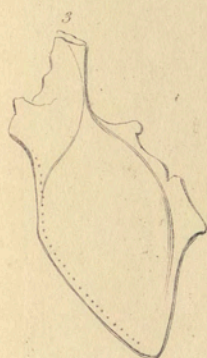
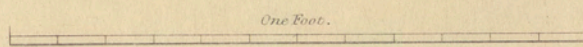
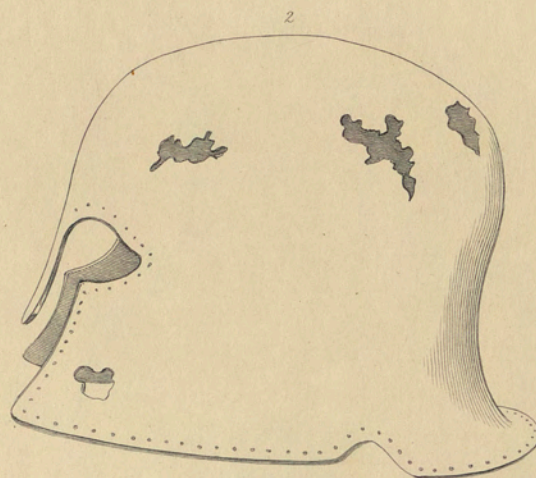
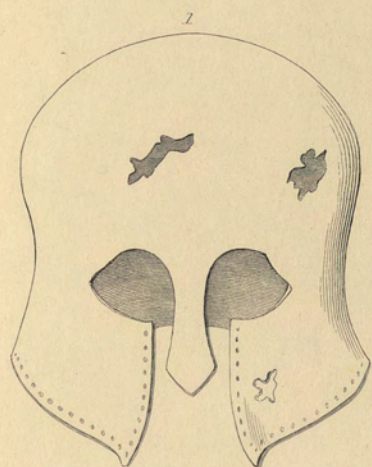
Fig. 3.—The back-plate of ditto.

Fig. 4.—The jack-boot with its spur of ditto. This is one of a pair formerly in the possession of an Earl of Chesterfield, and presented to this collection by Henry Woodhouse Esq.

Fig. 5.—A horn skull-cap worn in the crown of a hat worn by a carabineer.

Fig. 6.—One of a pair of brass stirrups used with the jack-boots.

Fig. 7.—Pistol-belt of the time of James II.



GREEK AND ETRUSCAN ARMS.

PLATE XLIV.

GREEK AND ETRUSCAN ARMS.

THE Etruscans being a Greek colony introduced the arms and armour of their country into Italy, but although they preserved in some degree the oldest character in these, they gave a variation to the form.

FIG. 1.—An Etruscan helmet of bronze found at Pompeii. This front view retains the true Athenian shape such as seen on the head of Minerva, and therefore the most antient. The perforations for the lining and exterior border are visible along the edge.

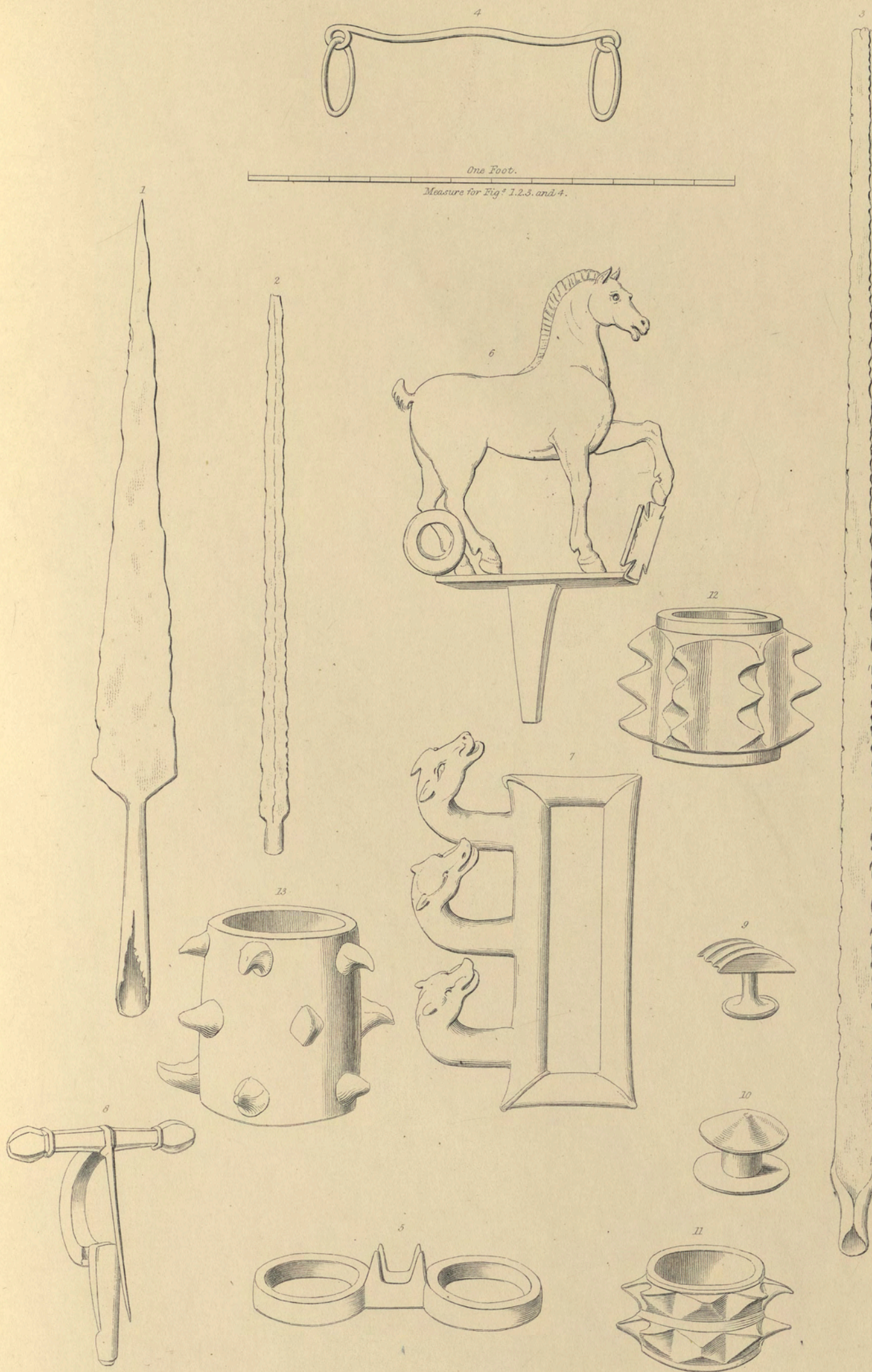
FIG. 2.—A side view of the same, where we find that elegance at the back of the head so characteristic of the Greek specimens changed so as to become by no means pleasing.

FIGS. 3 and 4.—The cheek-pieces of another specimen, being all that remain.

FIG. 5.—A Greek bronze of its full size, representing the head of Diomed wearing the Kataitix, or leathern helmet, of greater antiquity than those of metal.

FIG. 6.—A Grecian bronze arrow head represented as large as the original; found at Persepolis and presented by Sir William Ouseley.

FIGS. 7. and 8.—Others from the plain of Marathon, presented by Francis Douce, Esq. The latter has a rivet-hole on the side by which it was attached to the shaft.



ROMAN ARMS, ETC.

PLATE XLV.

ROMAN ARMS, &c.

ALTHOUGH the body armour of the Romans, when they first invaded Britain, was of bronze, yet this compound metal was relinquished for steel during their stay in this island, Plutarch informing us that that of Lucullus was of the latter. Their weapons had undergone this change long before the arrival of Cæsar. These circumstances being borne in mind, it will not appear wonderful that so few specimens of Roman arms have been discovered, and these so difficult to identify if not found within some intrenchment, known from its form to be the work of that people, or, among the ruins of their beautiful villas. The subjects on this plate are therefore by no means so numerous as could be wished.

FIG. 1.—A spear head of iron, greatly corroded, found with other Roman antiquities in Lincolnshire, and presented by Mr. William Bullock.

FIG. 2.—The broken blade of a lance of iron exhumated in Suffolk, presented by John Gage, Esq.

FIG. 3.—The broken blade of iron, likewise much oxidated, which formed the head of one of the seven javelins with which the Velites were armed; this with three hundred and ninety-three others all in a heap was dug up from the centre of a Roman intrenchment at Meon-Hill, in Gloucestershire, in the month of June 1824, and added to this collection by Abraham Kirkman, Esq. We learn from Livy, that the blades were purposely made so slender that when thrown, whatever they struck against might be sufficient to bend them, and therefore render it useless to throw them back again.

FIG. 4.—An iron bit, presented by T. Willoughby, Esq.

FIG. 5.—A curiosity of bronze which appears to have formed the centre of that

severe snaffle bit, which was termed *frænum lupatum*, from Italy. Presented by Francis Martin, Esq. Windsor Herald. Shown of its real size.

FIG. 6.—The top of a vexillum or cavalry standard of bronze.

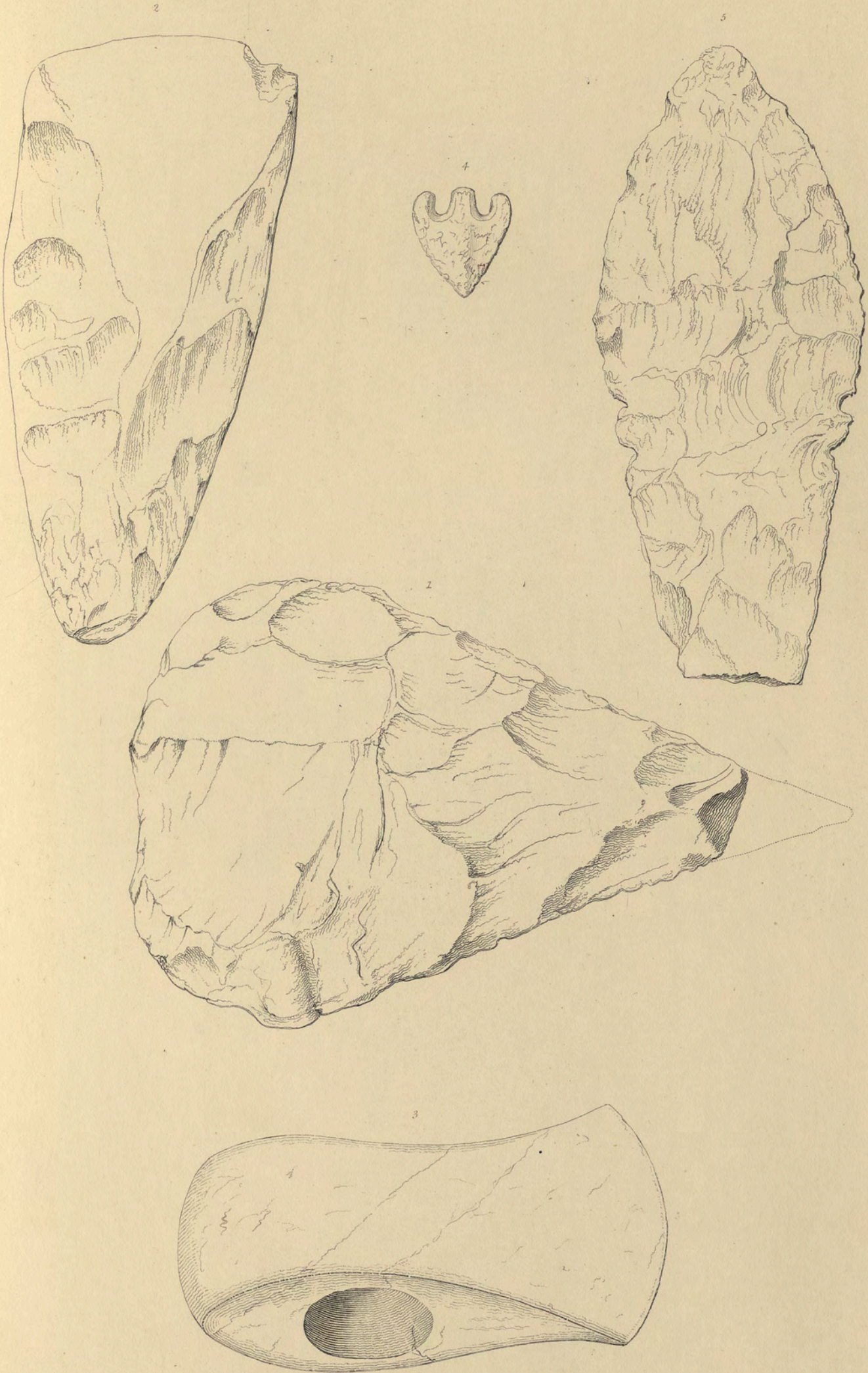
FIG. 7.—Bronze clasp of a military belt.

FIG. 8.—Fibula, of the same compound metal, for securing the paludamentum or military cloak.

FIGS. 9. and 10.—Bronze buttons used for fastening the sagum or military tunic.

These five are given of their true dimensions, and were all presented by Francis Martin, Esq. Windsor Herald.

FIGS. 11, 12 and 13.—Three dentated rings of bronze which appear to have been suggested by the murex shell and placed on the whirling arm of a military flail. This was of smallest diameter near where it was attached to the handle, so that the centrifugal motion only tended to fix the rings tighter. Two of these were given by Abraham Kirkman, Esq. the other by Michael Jones, Esq. They were all brought from Italy and are represented of their full size.



ANTIENT BRITISH STONE WEAPONS.

PLATE XLVI.

ANTIEN BRITISH STONE WEAPONS.

THE original inhabitants of the British isles were, when first visited by the Phœnicians, no more advanced in the manufacture of arms than the people of the South Seas. Bones, flint and wood were the sole materials from which their weapons were fabricated.

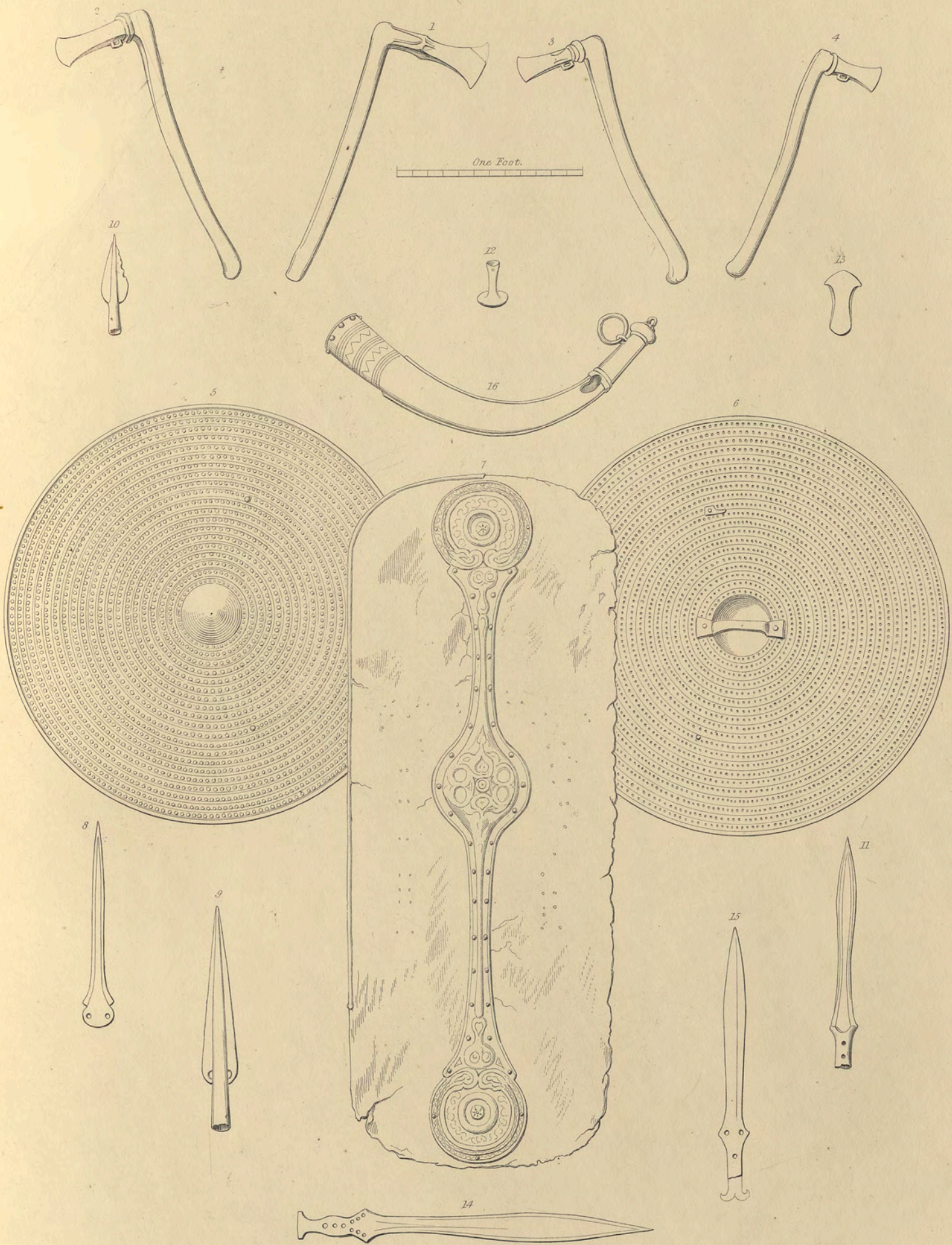
FIG. 1.—Is of brown and black silex, and seems to have been fastened at its broad end to a handle in the manner of some of the tomahawks of the Pacific Ocean, so that the blow might be given by a sharp point, which, in this specimen, has been broken off. It was found, with several others at Hoxne in Suffolk, twelve feet below the surface of the ground, and was once in the Leverian Museum. A full account of the discovery will be found in the *Archæologia*, Vol. XIII, p. 204.

FIG. 2.—Is a battle-axe head, the broad end being sharpened to an edge. It is of a silicious nature, quite black, and what goldsmiths call *pierre de touche*, as they use it to rub metals on to discover their colour.

FIG. 3.—Is another battle-axe head of indurated marle containing silex, found in a barrow in Devonshire, but less ancient than the two former; being pierced so as to receive a handle.

FIG. 4.—Is an arrow head of yellow flint, presented by Francis Martin, Esq., Windsor Herald. It was originally inserted in a reed.

FIG. 5.—Is the blade of a spear which was let into a slit in the wooden shaft, and bound over with nerves diagonally from the four notches which appear on the sides. This was found about six feet below the surface of the ground at Carshalton in Surrey, and presented by Edmund Lodge, Esq., Norroy King-of-Arms.



ANTIEN BRITANNIC ARMS OF BRONZE.

PLATE XLVII.

ANTIEN BRITANNIC ARMS OF BRONZE.

WITH the same policy, that Captain Cook in the South Seas, and Governor Phillips at New South Wales, improved the arms of the natives by presenting to them imitations in metal, the Phœnicians taught the inhabitants of the Britannic isles that such an advantage would be derived from their commerce. Spear-blades and axe-heads fabricated of bronze, to be let into their handles, as had been those of bone and flint, were the first productions, and these were succeeded by the improved manner of inserting the hafts into them.

FIG. 1.—A battle-axe of the earliest form found on Pendinas Hill, near Aberystwith in Cardiganshire. This was called by the Britons *bwyallt-arv*, and by the Irish *tuagh-catha*.

FIGS. 2, 3 and 4.—Battle-axes on the improved principle. The last of these was found in Ireland and presented by T. H. Ridgway, M.D.

FIG. 5.—Exterior bronze coating of an antient tarian, being the earliest form of British shield. It is quite flat, whence it was called *aes*, and is ornamented with nineteen concentric circles that surround the *umbo*, and studded over with little knobs beaten up from underneath. Found at Rhyd-y-gorse in Cardiganshire and presented by Miss Probert.

FIG. 6.—Interior of the same, showing that the boss was to admit the hand when clasped round the handle. It may be perceived that it was suspended from the neck by a thong fastened at one end and having a loop at the other to put it on a hook.

FIG. 7.—The gilt bronze covering of an antient *ysgwyd*, so called from being

imitated from the Roman scutum. This, like the last, was held at arm's length, and its umbo is studded with pieces of red carnelian. The ornament is just such an attempt to rival Roman art, as would be made by a less civilized nation. This unique specimen was found with several broken swords and spear-heads of bronze, in the bed of the river Witham in Lincolnshire, and presented by the Rev. H. W. Sibthorp.

FIG. 8.—The earliest style of spear-blade termed gwaew-fon.

FIG. 9.—The improved fashion ; this specimen was found in Ireland.

FIG. 10.—The head of a hunting-spear dug up in Hertfordshire.

FIG. 11.—The llavnawr or blade-weapon, being the prototype of the Welsh glaive. Found in the New-forest, Glamorganshire, and presented by W. H. Rosser, Esq.

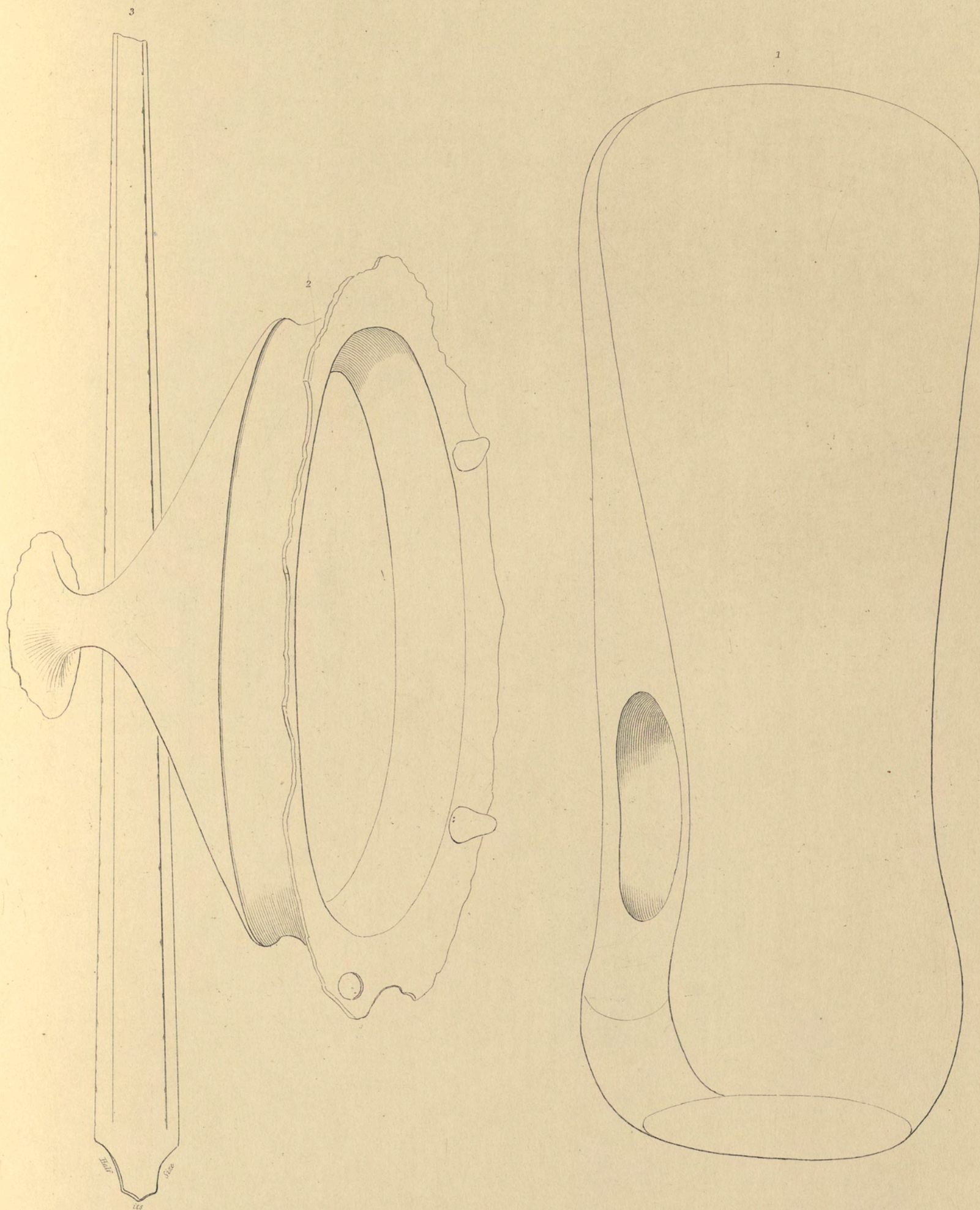
FIG. 12.—A ferule for the butt end of a spear found at Fulbourn, Cambridgeshire, and presented by Abraham Kirkman, Esq.

FIG. 13.—A knife, held between the finger and thumb, in the manner practised by the Pelew islanders.

FIG. 14.—A cleddyv or sword, the hilt of which was of horn. Hence the adage A gavas y carn gavas y llavyn, "he who has the horn has the blade." Found at Fulbourn and presented by Abraham Kirkman, Esq.

FIG. 15.—A dagger found in Ireland.

FIG. 16.—An antient Irish stuic or speaking-trumpet, presented by Francis Douce, Esq.



ANTIENT DANISH, ANGLO-SAXON AND GERMAN ARMS.

PLATE XLVIII.

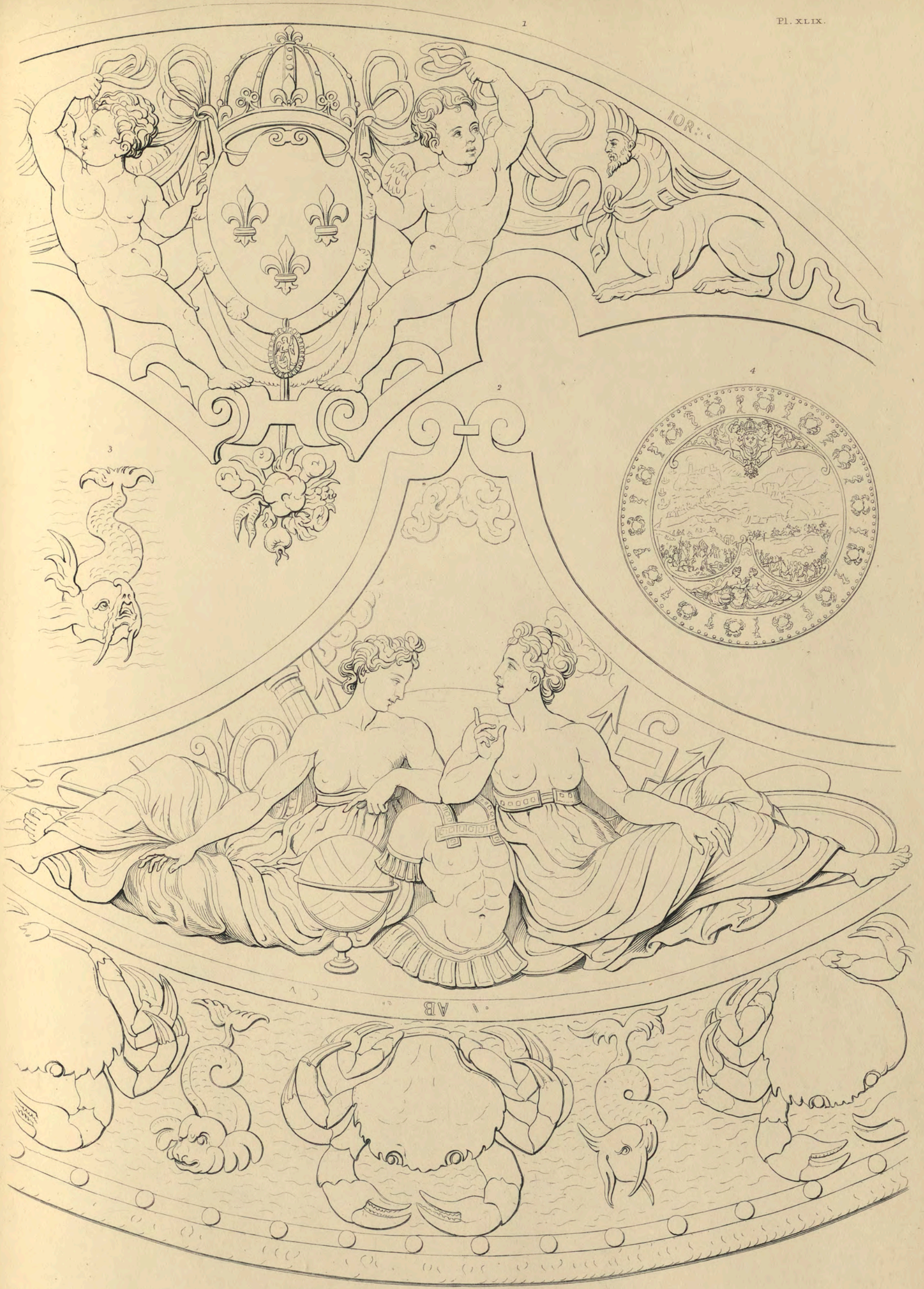
ANTIEN DANISH, ANGLO-SAXON AND GERMAN ARMS.

THE Gothic and Slavonian nations, who had intermixed on the western coasts of the Baltic, had, in remote periods, become so assimilated that their arms could differ but little from each other. All the northern nations made occasional use of the dart, the sling, the club with points, the lance and the dagger, but their more peculiar weapon was the hammer of stone.

FIG. 1.—Represents this hammer of stone of its proper size which was called *Miölnir*, and was found in a barrow near the sea coast in Scotland. In their predatory voyages to this country, the Danes often brought with them those weapons, and hence they are frequently found in what are considered to be Danish tumuli. Such a favourite was the *Miölnir*, that it was regarded as the attribute of Thor, and is continually mentioned in the expedition of the *Niebelung* Warriors in Dr. Herbert's *Illustrations of Northern Antiquities*. The material is close grained compact yellowish free stone. Its hatchet-like shape countenances the conjecture that it was the prototype of the *martel* used by the Franks.

FIG. 2.—The umbo of a shield, used by the Anglo-Saxons before their conversion to Christianity, found in a barrow in Lincolnshire. It is of iron, and although much corroded, retains some of the nails by which it was fastened to the convex wooden target of which it formed the centre. At a latter period, the umbo assumed a more conical form, and the button, seen in this specimen, was abandoned for a point; the shield retaining its circular or oval shape as before.

FIG. 3.—A sword blade, reduced to half its real size, of the compound metal formed by the mixture of copper and tin, exhumated in the present duchy of Brunswick, and, no doubt, therefore, belonging to a warrior of the antient German tribe which formerly occupied that district.



TARGET OF FRANCIS. I.

PLATE XLIX.

TARGET OF FRANCIS I.

A.D. 1526.

THIS astonishingly fine specimen of art, the most exquisite in the collection, to the drawing on which I greatly regret my inability to do justice, was executed when Italy was in the zenith of her unrivalled talents. It was exhumated in France, and has suffered greatly from the pick-axe which was struck through it, and from the hole thus made was broken into three parts. The gold which once profusely adorned it has been almost entirely removed to gratify the avarice of the finder, and the steel itself, in one place, somewhat corroded. It has been rescued from entire destruction by the Count Vassali, who after directing the several pieces to be cautiously and skilfully united, brought it with great care to this country. The design is by Giulio Romano or his cotemporary Primaticcio, and it was probably executed by Filippo Negroli, a celebrated Milanese armourer known to have worked for Francis I. The completely convex form of the target and the military costume demonstrate, in addition to its superior execution, that its fabrication took place immediately after the event it was intended to commemorate. This was the disgraceful retreat of Charles Brandon, Duke of Suffolk, who to the terror of the Parisians, had advanced within eleven leagues of the capital, burning and plundering on the whole line of his march in order, at the instigation of the Duc de Bourbon, to place the crown of France on the head of his sovereign. Relieved from their terror by the government opportunely calling out the levy en masse in aid of the army under Tremouille, their gratitude was expressed by the present of this target to their gallant King.

FIG. 1.—Is a portion of the ornament on the upper part of the target in high relief. It represents the arms of the king encircled with the collar of the

order of St. Michael instituted by Louis XI in 1469. The collar at that period was composed of true love knots connecting a double range of shells ; but Francis I changed these into knotted cords and took away the upper row of escallops.

FIG. 2.—Is taken from the lower division and represents in an equally bold style two females most tastefully disposed. Below these is the border that surrounds the whole, consisting of fourteen dolphins in seven different attitudes and as many crabs, alluding to the advancing and retrograde movements of the English.

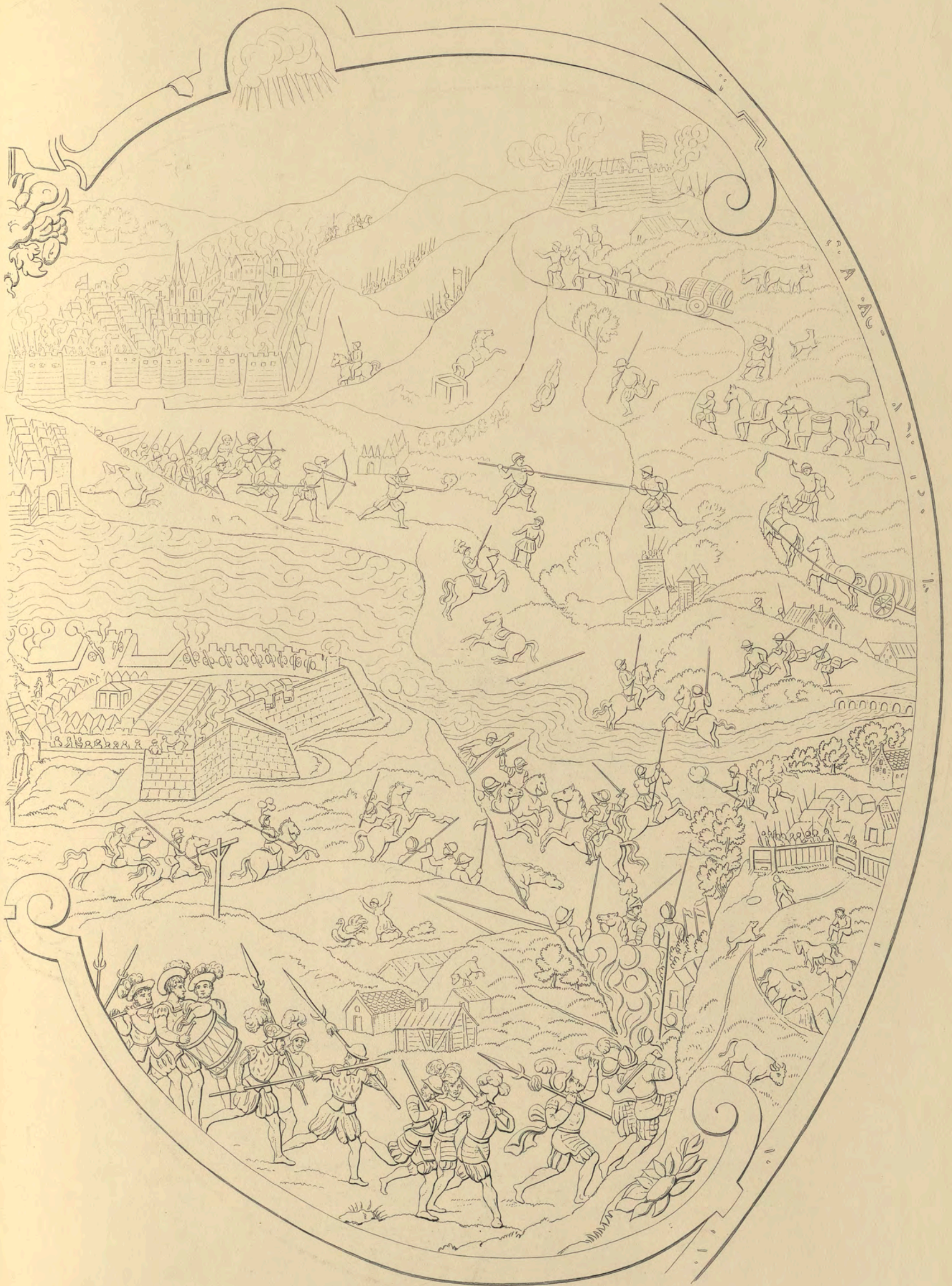
FIG. 3.—A dolphin from just above the subject Fig. 1, but viewed the contrary way.

FIG. 4.—The whole target reduced to the scale of one inch and a half to a foot.

The Duc de Bourbon, whose revolt from his allegiance was productive of events as important as unforeseen, had flattered Henry VIII, that by uniting a force to that of the Flemings he might march through France and be acknowledged its king. An army commanded by the celebrated Charles Brandon, Duke of Suffolk, was raised for the purpose, and the King of England's expectations were only exceeded by his chagrin at the failure of the enterprize.



TARGET OF FRANCIS I.



TARGET OF FRANCIS I.

PLATE L.

A & B.

TARGET OF FRANCIS I.

A.D. 1526.

THE English forces destined to penetrate France were transported to Calais in 1523 and consisted of several knights and gentlemen, 600 demi-launcers, 200 mounted archers, 3000 on foot, 5000 billmen and 2000 persons taken from the prisons. Uniting, on the 4th September, with the Burgundians under the Count Van Buren, the whole force amounted to 6000 horse and 30,000 infantry; to oppose whom the Count de Tremouille had but 150 men at arms and 1500 foot. When, however, the levy en masse, in the autumn of the following year was placed under the Duc de Vendôme, the imperialists fearing to be enclosed between the two armies began their retreat, and the English were forced to fall back on the Somme; from this point their retreat was most disastrous, and considered as a victory by the French, whence it forms the principal subject of the target.

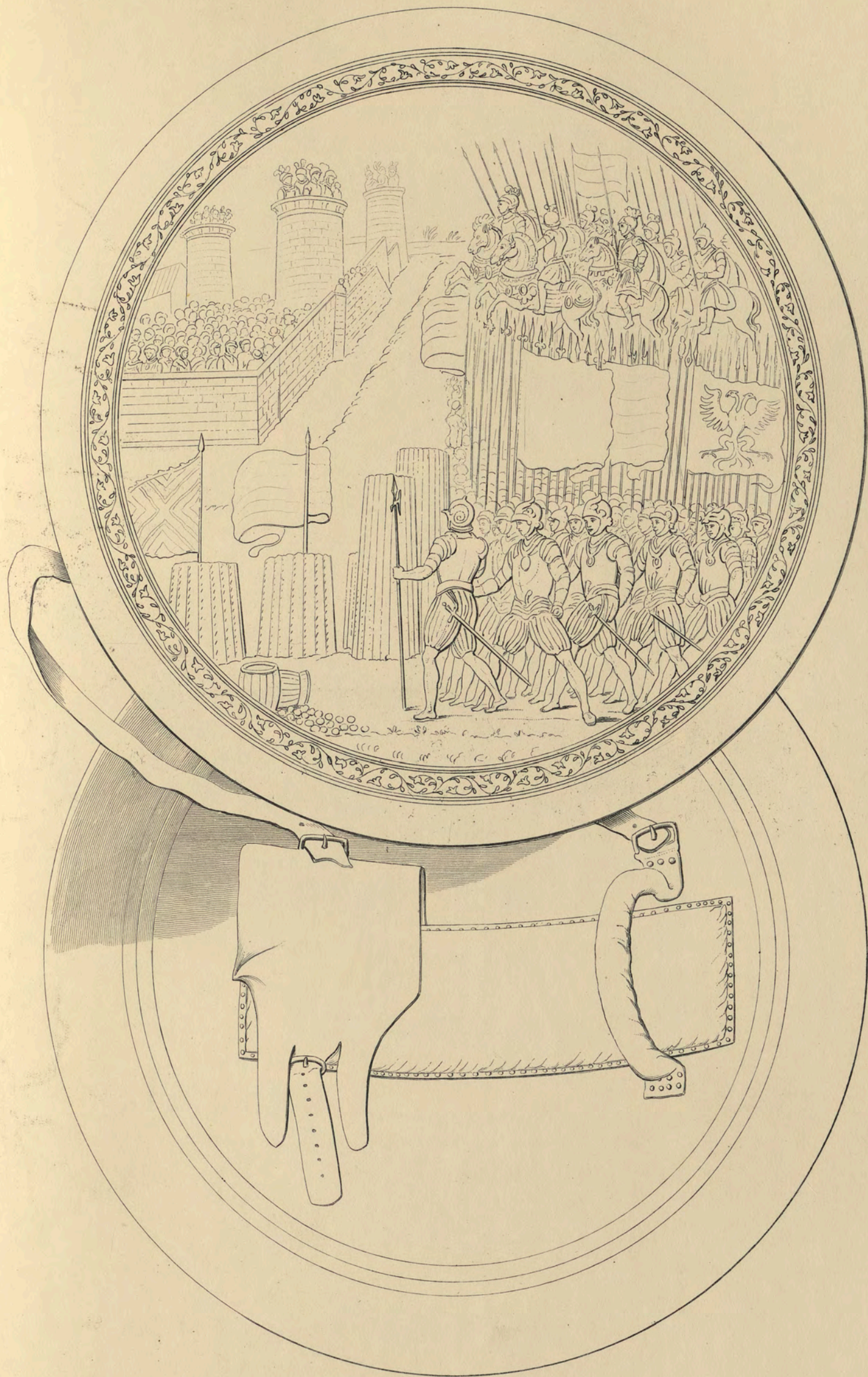
The country represented is from the mouth of the Somme to the bridge of Bray, and of the coast as far as Calais. Accurate representations of the towns or geographical correctness must not be expected; but we have Boulogne identified by the Tour de l'Ordre, called "The old man" by the English; the forts of St. Valery and La Ferté by their position, the towns of Arras, Cambray, Abbeville, Montdidier and perhaps Amiens, with the castles of Bray, and Hesdin.

As usual, in the drawings of this age, various periods of the retreat are represented at the same time in different parts of the subject; but in the foreground we have the French army, the infantry consisting of arquebussiers and troops armed with the ranseur, being flanked by cavalry and artillery. The

national standard is displayed ; being a cross, which, in the year 1411, we learn from Juvenal des Ursins was white, and was so according to Monstrellet under the predecessors of Charles VI. Heraut de Berri informs us, that in 1451 it was still continued by Charles VII, and the President Chassanée, who lived in the reigns of Louis XII and Francis I, attributes it also to them. None of these authors speak of the colour of the field on which it was placed, but the cotemporary painting of the battle of Spurs in the Meeting-Room of the Society of Antiquaries proves that in 1513 it was red.

In the distance are mortars throwing shells. These were not fabricated in England before the year 1543, but Blondel in his *Arts de jeter les bombes*, mentions the frontispiece of the book of Nicholas Tartaglia, printed in 1538 where a howitzer is represented throwing a burning ball, and they are spoken of by Valturio whose rare work *de re militari* was published in 1472, in which a bomb-shell is engraved. An editio princeps copy of this book is in the library at Goodrich Court.

The foreground in this design is on the target in high relief, and in proportion as the subject recedes it has been gradually diminished until the furthest distance is merely engraved. All that now exists of the highly interesting inscription in gold letters has been faithfully given and nothing added.



A SPANISH TARGET.

A.D. 1535.

PLATE LI.

A SPANISH TARGET.

A.D. 1535.

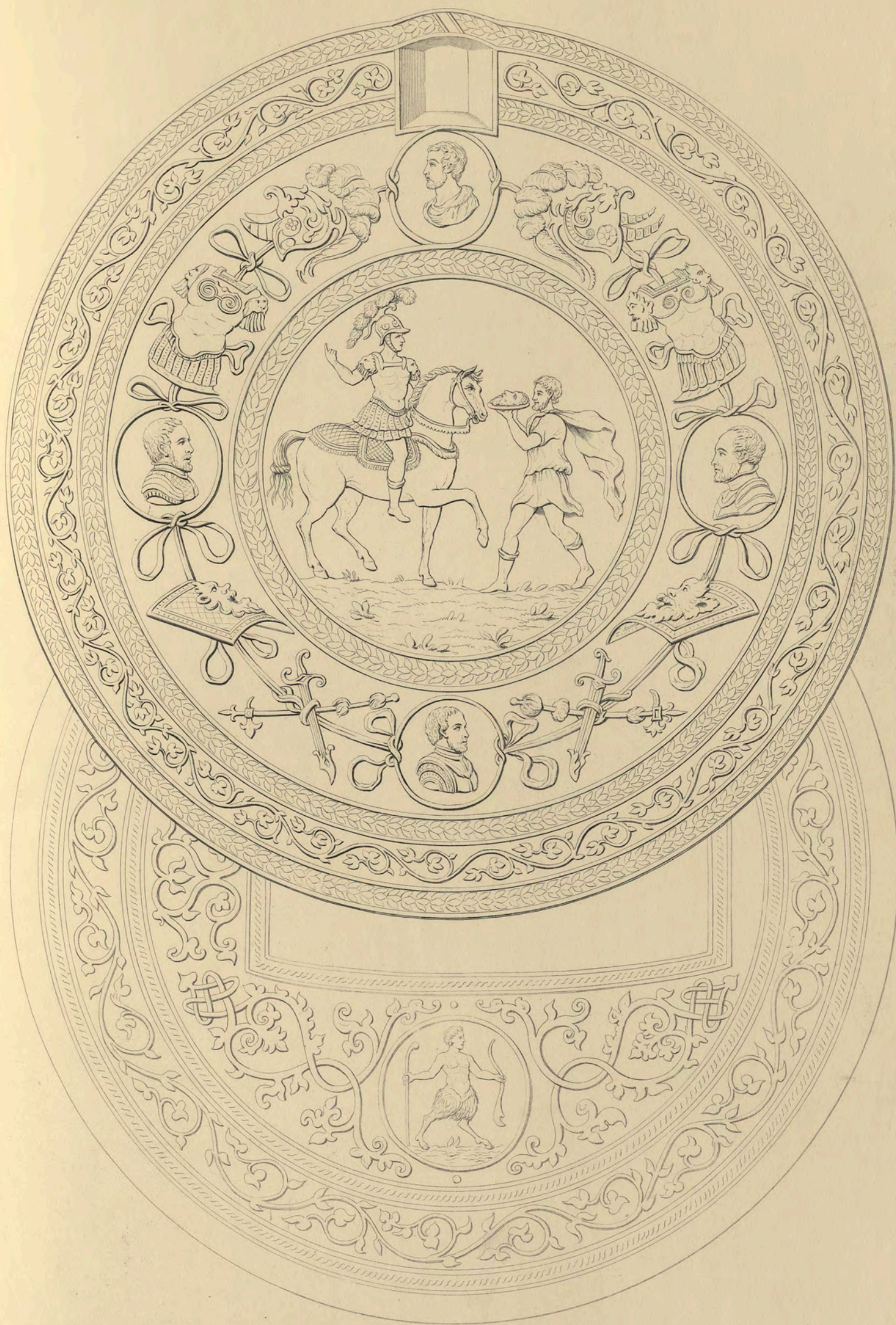
OF the same form as the target of Francis I, is that represented in this Plate, but instead of steel it is of wood covered with leather and ornamented with the siege of a castle in gilt outlines on a black ground. It came from Spain, and among the flags of the attacking army is that of the eagle, in allusion to the sovereign of the country then being also Emperor of Germany.

Below is exhibited the interior or concave side showing the cushion on which the arm was placed, the gige or guige, by which it was suspended from the neck and the straps for the arm and hand, the leather of the last being stitched round a padding.

Giacomo de Grassi, English edition 1594, says: "This weapon is so greatly honoured and esteemed of Princes, Lords and Gentlemen, that besides the use thereof in their affairs as wel by day as by night, they also keepe their houses richly decked and beautified therewith."

He prefers it to other weapons of defence, and observes that some hold it resting on the thigh, and others bending the arm bring it close to the body. He recommends not to bear the convex or outward part towards the antagonist, which would fatigue the arm from being bent, but with the edge a very little inclined. "By holding the convex part in this manner it shall warde all the left side and the circumference neere the hand shall with the least motion defend all the right side, the head and the thighes." Silver in 1599 says: "The sword and target hath advantage against the sword and dagger or rapier and poiniard."

The subjects of this and the next Plate are reduced to one third of their real size.



TARGET OF EMBOSSED LEATHER.

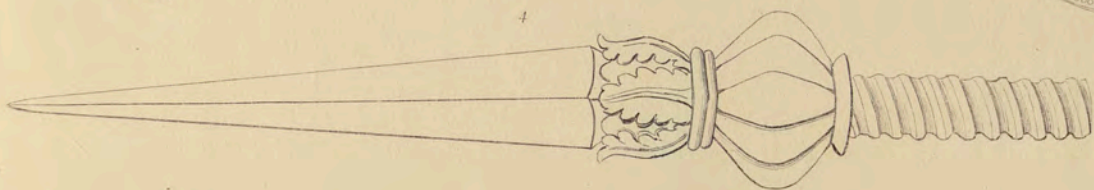
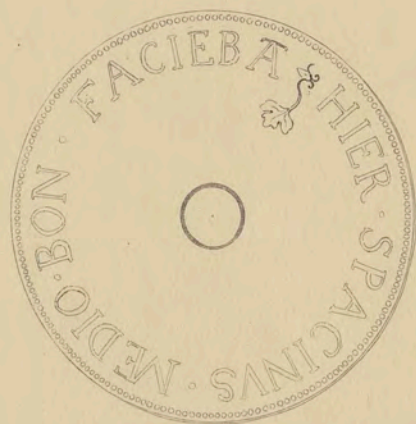
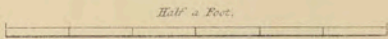
PLATE LII.

TARGET OF EMBOSSED LEATHER.

A.D. 1540.

THIS target is completely convex, made of wood and covered on both sides with black leather on which various ornaments, &c. are embossed by having been, when wet, pressed into a heated matrix. The arrangement of the whole is very beautiful and highly creditable to Italian taste. In the upper part of the plate the exterior is shewn. The subject in the centre of it is probably some Roman story though not of great notoriety.

In the top of the target is an aperture through which shone, when required, the light from a dark lanthorn fixed within. The interior or concave side is partially seen in the lower part of the Plate. It was once furnished with a cushion on which to place the left arm and straps to hold it by, as well as a gige or guige with which it was suspended from the neck. These, though wanting in this instance, are to be found in other specimens of embossed leathern targets in this collection.



TARGET OF THE EMPEROR CHARLES V.

AD. 1550.

PLATE LIII.

TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

1570-1612

our shield abt 1590

THIS tasteful and highly interesting specimen is of steel, lined with sky-blue velvet and edged with fringe of that colour mixed with silver. It is the work of Hieronymo Spacini, a Milanese artist; and as the last historical event represented upon it took place in 1547, was probably made very shortly after.

FIG. 1.—The target reduced to one third of its size. It is ornamented with eight and forty gilt engravings on a ground work of niello, arranged in four concentric circles connected by fanciful figures formed with the most exquisite taste. Nearest to the ornamental foliage, which surrounds the artist's name, are the twelve signs of the zodiac, each contained within the entwined dolphin tails which form the arms of female termini that separate the subjects underneath. These are all from classical mythology, and occur in the following order: 1st. Mercury destroying Argus, 2nd. Phaeton overturning the chariot of the sun, 3rd. the rape of Europa, 4th. the dragon devouring the companions of Cadmus, 5th. Perseus cutting off the head of Medusa, 6th. Lycaon preparing human flesh, 7th. Jupiter changing the Lycian rustics into frogs to avenge Latona, 8th. Apollo flaying Marsyas, 9th. Jason and the golden fleece, 10th. Hercules carrying off the apples from the garden of Hesperides, 11th. Dædalus and Icarus, 12th. Apollo and Daphne.

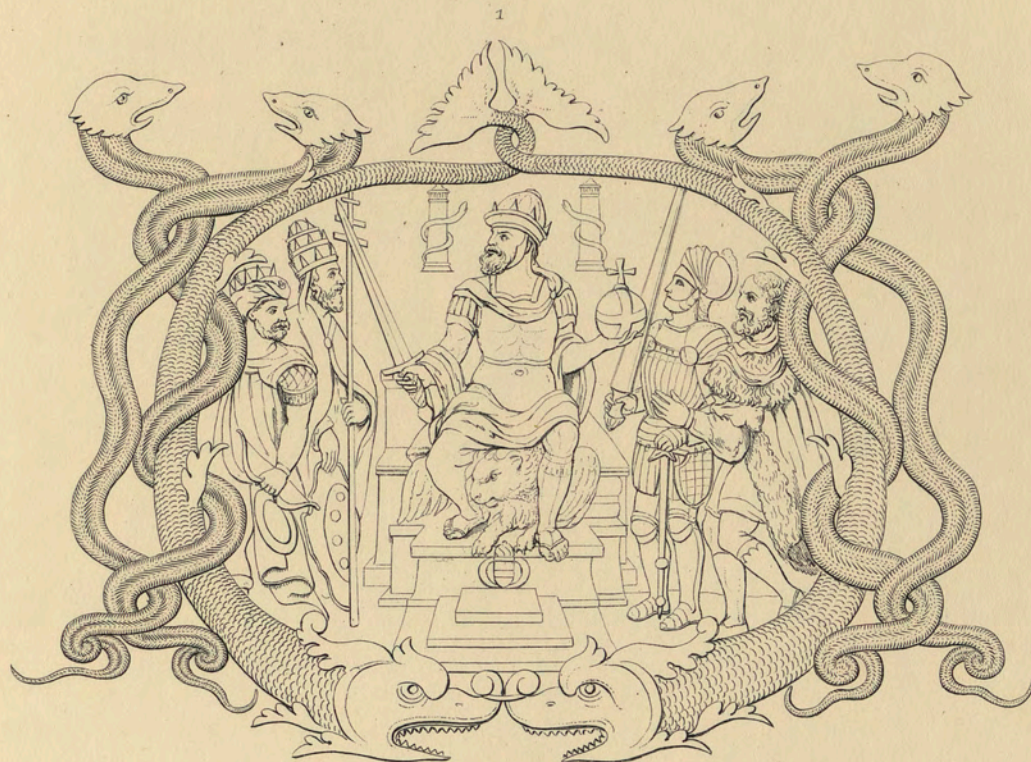
Below these and within spaces enclosed by dolphins connected by entwined serpents, are twelve subjects from the history of Charles V, which, being engraved in the subsequent plates, need here no further notice.

The exterior circle consists of as many illustrations of holy writ within elegant borders, and are: 1st. the creation, 2nd. the Angel appearing to Adam in Paradise, 3rd. the formation of woman, 4th. the temptation in the garden of Eden, 5th. the rebuke of Adam and Eve, 6th. the Angel driving them from Paradise, 7th. Adam tilling the ground and Eve in sorrow, 8th. the murder of Abel, 9th. Cain hiding himself, 10th. the entrance into the ark, 11th. the Deluge, 12th. the covenant made with Noah.

FIG. 2.—The name of the artist, as engraved in the centre, of the full size.

FIG. 3.—Two cinquefoils of iron gilt, which being placed on each other, are put over the artist's name.

FIG. 4.—The iron spike which passing through the cinquefoils, is screwed into the centre of the target within the artist's name.



TARGET OF THE EMPEROR CHARLES V.

PLATE LIV.

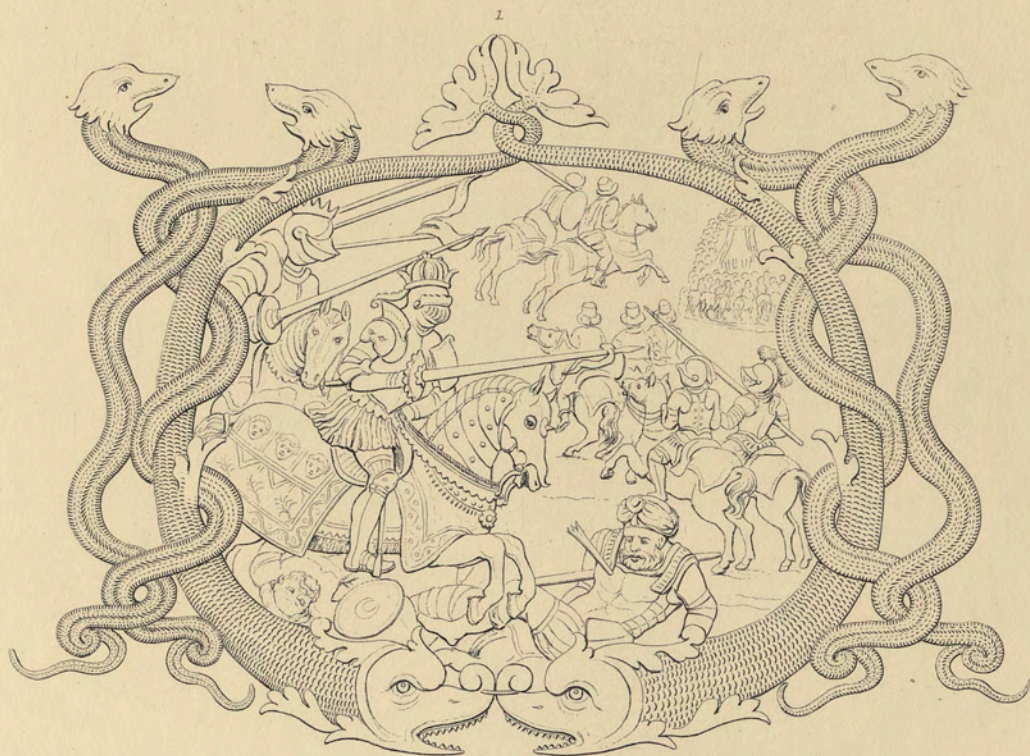
TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

FIG. 1.—The columns of Hercules entwined by snakes, designate that this represents Charles as King of Spain seated on his throne, over which is spread a lion's skin, holding a naked sword in his right hand and a globe of sovereignty in his left. He is habited in what was considered Roman costume, a fashion then lately introduced for the purpose of sculpture and painting, but consequent upon the revival of the arts, and which has continued as appropriate to royal and warlike personages till deprecated by the more rational taste of the present age. He assumed the title of Charles I, King of Spain, on the death of Ferdinand in 1516, and made his public entry into Valladolid in 1518. On his right hand appears Adrian of Utrecht, who had been his preceptor, and sent by him to assume the regency of Castile before his arrival. This Cardinal he appointed his Viceroy when he quitted Spain for Germany in 1520; he was chosen Pope on the 10th January 1522, to the great mortification of our Cardinal Wolsey, who had aspired to that honour, and died 12th September 1523; this occasioned his being here engraved in the Papal habit and holding the triple cross. The figure in complete armour on the King's left hand with a lance and martel de fer, is Don Ynigo de Velasco, the constable. The other personage on his left, bare headed, is a Castilian nobleman, allegorically introduced to express the submission of his insurgent countrymen, and the Moorish Prince on the right of Adrian in the same manner indicates the subjection of that people. On the lower part of the throne appear the arms of Austria.

FIG. 2.—The battle of Pavia, fought on Friday 24th February, 1525, representing the capture of Francis I, King of France. The continuation of Mariana's History of Spain informs us, that, Charles de Lannoy Viceroy of Naples, Charles of Bourbon and Ferdinand Davalos Marquis of Pescara, were the Emperor's Generals who overthrew the French army and took its King prisoner. It adds, that Ferdinand Castriot Marquis of Civita de Santagnolo, great-grandson of the renowned Scanderbeg Prince of Epirus, not having his bridle furnished with chains it was cut and his horse ran with him into the midst of his enemies, where he was killed by the lance of Francis I. In this manner the subject has been here represented; the Marquis and his horse are seen prostrate before the French King, who is threatened by the three Generals, his sword being wrested from him by de Lannoy. The armour of all the combatants and their horses, is that of the time, though the cuirass of Francis is romanized more than was ever adopted. The fleur-de-lis is seen on the horse furniture, twice on the croupière-base, and as an armorial bearing on that of the poitral. The salamander, represented as a dragon, is used as a crest, the floating horse hair beneath not inelegantly representing the flames of fire. This is perfectly in character with the superb helmet of Francis preserved in the Bibliothèque du Roi.

Guicciardini tells us, that being wounded in the face and hands, the King of France had fallen down and was taken prisoner, by five soldiers, who knew him not, but being in the presence of de Lannoy he surrendered to that General; and Peter Martyr asserts that his breast-plate had been struck by several bullets, but its strength had prevented their penetration. Robertson gives a somewhat different account: he says, that the King being wounded and thrown from his horse, which was killed under him, defended himself on foot until exhausted with fatigue, he was advised to surrender to the Duc de Bourbon. Francis rejected this with indignation and calling for Lannoy, gave up his sword to him, who, taking his own from his side, presented it in return, saying, "that it did not become so great a monarch to remain disarmed in the presence of one of the Emperor's subjects."



TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

PLATE LV.

TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

FIG. 1.—Retreat of the Turks. The Emperor is here represented in complete armour with the imperial crown on his helmet, and behind him his brother Ferdinand, King of Hungary, with their troops driving the Turks out of their dominions, several of the Moslems being killed. The latter circumstance is however not quite correct, but poetically introduced by the artist in compliment to Charles V. The Turkish camp surrounded by innumerable cavalry is seen in the distance.

Solyman the Magnificent, whom Robertson characterises as “one of the most accomplished, enterprising and victorious of the Turkish Sultans,” ascended the throne in 1520. In 1522, he invaded Hungary, and reduced Belgrade one of its strongest towns; and in another irruption into that country, four years after, covered his arms with glory. In 1529, he again overrun that district, penetrated Austria and laid siege to Vienna; but the treachery of his vizier and the prudence of the Germans, induced him to abandon the enterprize. Not disheartened by this failure, he, in 1532, re-entered Hungary at the head of 300,000 men.

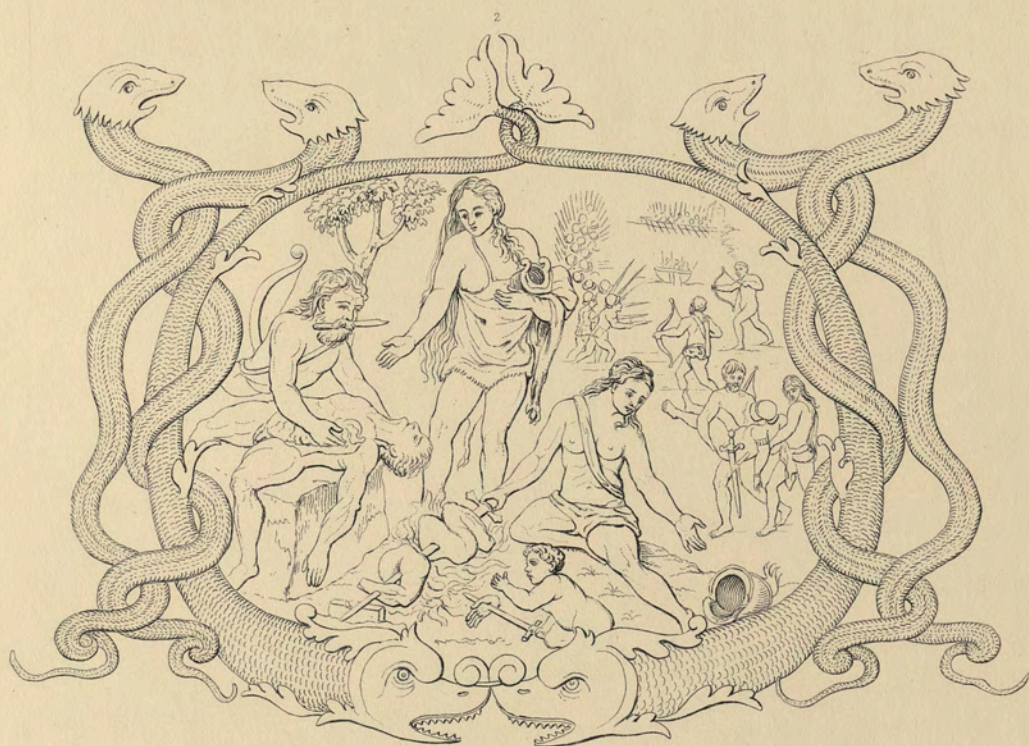
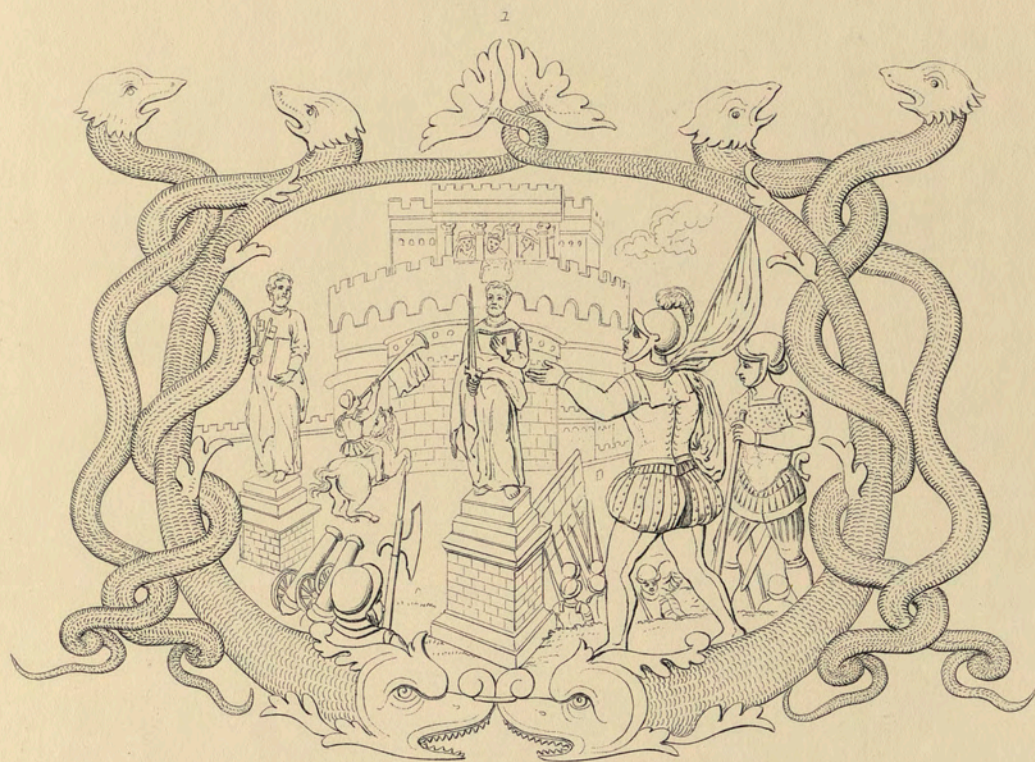
The Emperor was at length roused to decisive measures by these repeated insults: one of the largest armies ever levied in Germany assembled near Vienna, under the command of Charles himself. Europe expected a tremendous conflict, but such was the caution of both sides, that Solyman, finding no opportunity of attacking his enemy with advantage, retreated to Constantinople.

This was the first time that the Emperor ever appeared in the field, and Robertson remarks that, “in this first essay of his arms to have opposed such

a leader as Solyman was no small honour, to have obliged him to retreat, merited very considerable praise."

It was on this account probably that, though the event was posterior in time to what form the two next subjects on the Target, the artist deemed it a proper compliment to give it priority.

FIG. 2.—The death of the Duc de Bourbon. This, if Benvenuto Cellini is to be credited, who gives a very interesting account of the preparation for the defence of Rome, was effected by his skilful aim. Robertson's account of the affair is so concise, yet comprehensive, that it will afford the best illustration of the subject. Bourbon, having shewn his impatient troops, composed of Germans, Spaniards and Italians, the capital of the Christian Commonwealth, promised them the assault and pillage of the city the next day. Early in the morning, he appeared at the head of his men, "clad in complete armour, above which he wore a vest of white tissue that he might be more conspicuous both to his friends and to his enemies, and, as all depended on one bold impression, he led them instantly to the walls." The Swiss, in the Pope's guards and the veteran soldiers, fought with such valour that Bourbon's troops gained no ground, and even began to give way; when their leader, perceiving that, on this critical moment, the fate of the day depended, leaped from his horse, pressed to the front, snatched a scaling ladder from a soldier, planted it against the wall and began to mount it, "when he received a mortal wound in the groin from a musket ball, and soon after expired with a courage worthy of a better cause, and which would have entitled him to the highest praise, if he had thus fallen in defence of his country, not at the head of its enemies."



TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

PLATE LVI.

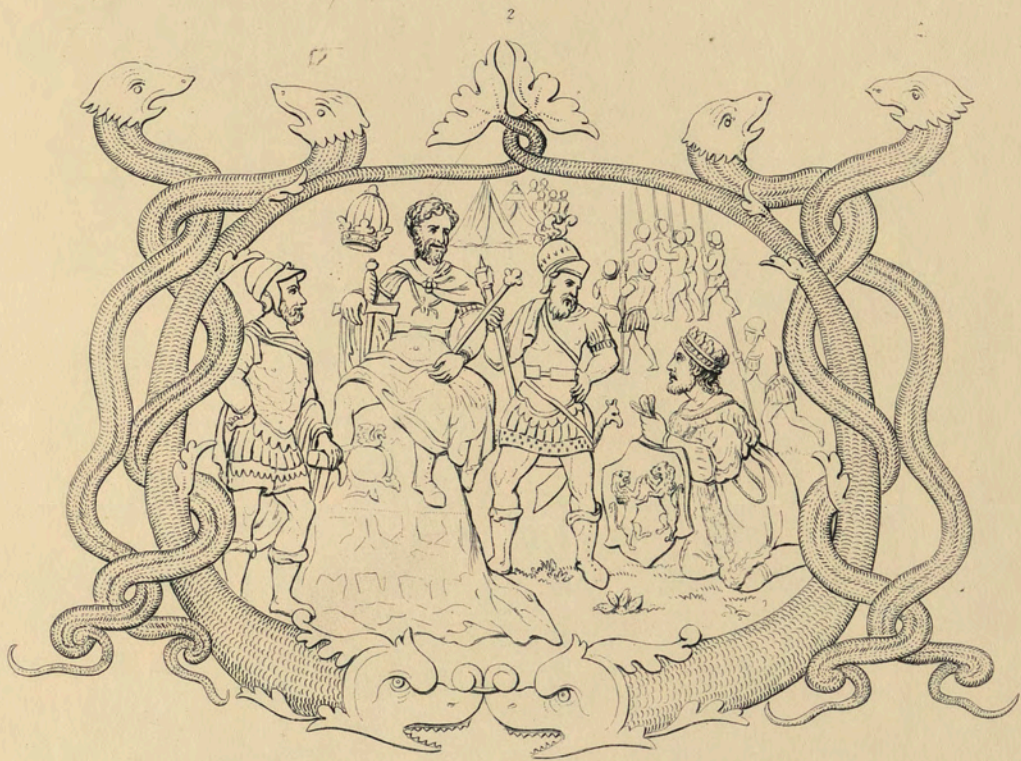
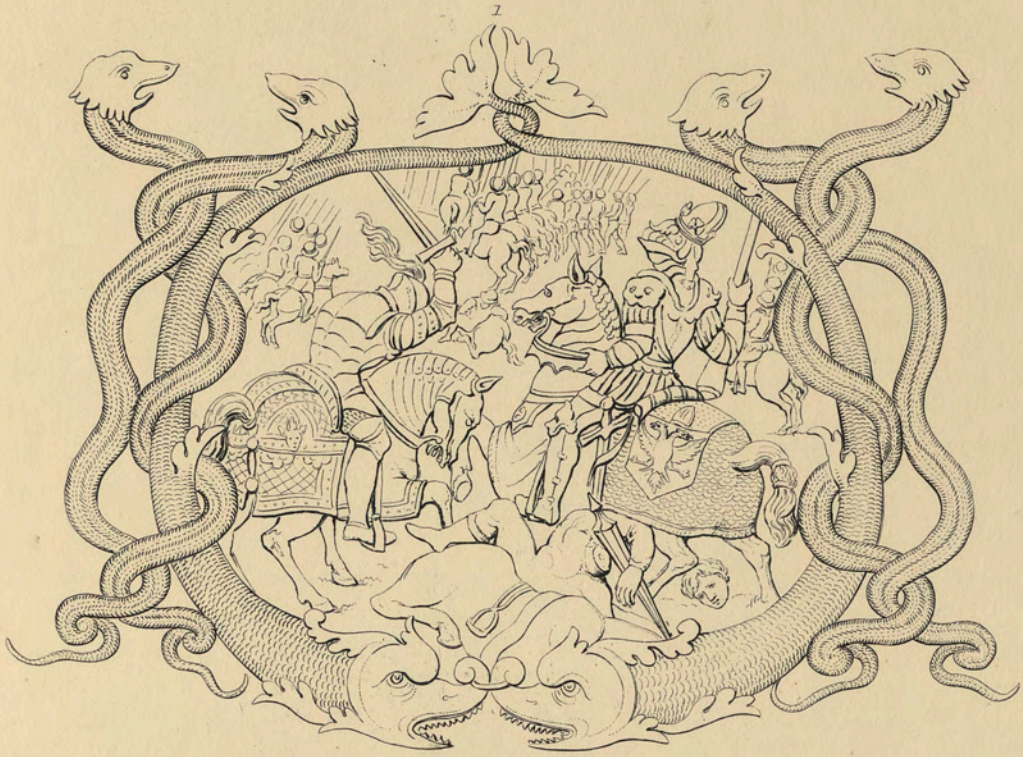
TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

FIG. 1.—Siege of the Castle of San Agnolo. Pope Clement VII, during the attack of Rome, had been employed at the high altar of St. Peter's Church in unavailing prayers for victory ; but when the imperialists had scaled the walls he fled with thirteen cardinals to the Castle of San Agnolo. On the death of the Duc de Bourbon the command of the besieging army devolved on Philibert de Chalons, Prince of Orange, who immediately invested this citadel. In the engraving, a trumpeter having passed the statues of St. Peter and St. Paul, appears on the bridge sounding a summons, and behind him two cannons pointed at the castle in which are seen the Pope and two cardinals, while the besieging troops are taking up their positions. Reduced to the greatest extremity, the Pope was forced to capitulate on such conditions as the conquerors were pleased to prescribe, and became the prisoner of Alarcon who had so vigilantly guarded Francis I.

FIG. 2.—Delivery of the Christian captives in Africa. Hayradin, surnamed by the Italians Barbarossa, Dey of Algiers, having frequently during his life-time joined his brother Horuch, likewise so called, in his piratical depredations on the coasts of Spain and Italy, the Emperor gladly availed himself of an opportunity to chastise him. This was on the application of Muley Hascen to restore him to the throne of Tunis from which he had been expelled by the corsair. In July 1535, Charles appeared before Tunis with an immense fleet, and on the 25th of that month the Goletta, a strong fortress, was taken by assault,

by which the ships of the enemy fell into his hands. "The African, however, prepared for the defence of Tunis, and intending to make a desperate sally on the besiegers, collected the Christian slaves amounting to about ten thousand, and having shut them up in the citadel proposed, as a precautionary measure, to massacre them. The idea was too horrible even for his savage troops, and the dread of irritating them induced him to spare the wretched beings." This encounter with the Emperor terminated in disaster, and his routed troops fleeing back to Tunis found the citadel in possession of the Christian captives. During his absence they had succeeded in gaining two of their keepers by whose assistance they knocked off their fetters, burst open their cells, overpowered the Turkish garrison, and turned the artillery of the fort against their former master. "Many of these slaves were persons of distinction, they all met Charles as he entered the town, and falling on their knees thanked and blessed him as their deliverer. By a treaty, with the restored Muley-Hascen, twenty thousand Christian captives, being the whole number within the dominions of Tunis were freed from bondage, clothed by the Emperor and furnished by him with the means of returning to their respective countries." The better to exalt such conduct, the artist has represented the Tunisians as performing on their slaves the most horrid barbarities.



TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

PLATE LVII.

TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

FIG. 1.—The Emperor's invasion of France in 1536. Although in reality Charles gained nothing by this act, yet as he overran and laid waste the French territory without Francis's generals daring to prevent him, the artist has conceived it a flattering compliment to the Emperor to represent him and Antonio de Leyva, his principal commander, as pursuing their retreating enemy. Charles had been on this occasion so exasperated with Francis as to challenge him to single combat on the water upon Easter Monday. That not being accepted, he on the 6th of May put himself at the head of his troops, commanded under Leyva by Alonzo Davalos, marquis del Guasto, the Duke of Alva and Ferdinand de Gonzaga. The Mareschal Montmorency acted entirely on the defensive, and Charles having lost his principal general was forced to make a disgraceful retreat. In this expedition Garcilasso de la Vega, was killed by some rustics who sallied from a tower for that purpose, which so enraged the Emperor that he caused the peasants to be hanged and the tower razed. Perhaps the figure unhorsed and beheaded is intended to represent this renowned Spanish poet.

FIG. 2.—Submission of the Duke of Cleves. The Emperor invaded Cleves in 1543, and on the 24th of August became master of the duchy. "The duke himself," says Robertson, "was obliged to make his submission in the most abject manner. Being admitted into the Imperial presence, he kneeled together with eight of his principal subjects and implored mercy. The Emperor allowed him to remain in that ignominious posture, and eyeing him with a haughty

and severe look, without deigning to answer a single word, remitted him to his ministers." The artist has here represented Charles as seated on a throne, his right hand resting on a sword and the sceptre in his left, between two of his officers each holding a martel de fer; his imperial crown on his right, and his army with their encampment in the back ground. As the Duke of Cleves was obliged, on this occasion, to resign all his pretensions to the Duchy of Gueldres, he is seen presenting the shield of that province, charged party per pale two lions combattant, to the Emperor.

TARGET OF THE EMPEROR CHARLES V.

A.D. 1548.

FIG. 1.—The Emperor's invasion of France in 1548. Although in reality Charles gained nothing by this act, yet as he overran and laid waste the French territory without France's generals daring to prevent him, the artist has conceived it as battering a compliment to the Emperor to represent him and Antonio de Leyva, his principal commander, as pursuing their retreating enemy. Charles had been on this occasion so exasperated with France as to challenge him to single combat on the water upon Easter Monday. That not being accepted, he on the 6th of May put himself at the head of his troops commanded under Leyva by Alonso Davalos, marquis del Guasto, the Duke of Alba and Ferdinand de Gonzaga. The Marshal Montmorency acted entirely on the defensive, and Charles having lost his principal general was forced to make a disavowal of retreat. In this expedition Charles de la Vega, who was killed by some traitors who sallied from a tower for that purpose, which so enraged the Emperor that he caused the traitors to be hanged and the tower razed. Perhaps the figure mounted and bearded is intended to represent this renowned Spanish poet.

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TARGET OF THE EMPEROR CHARLES V.

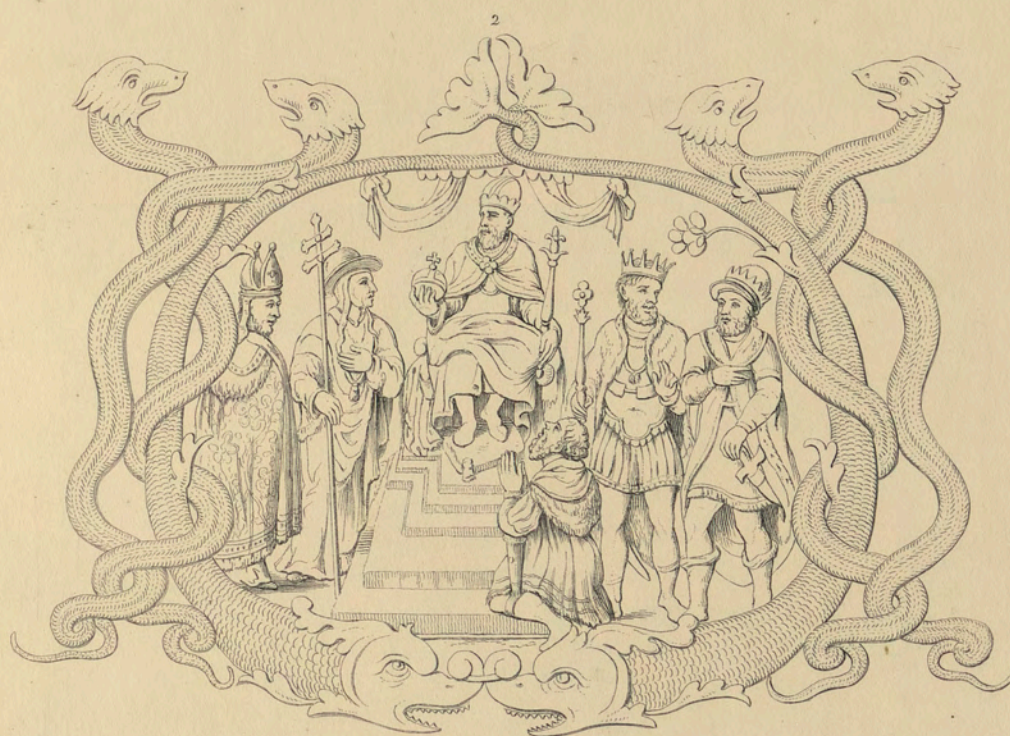
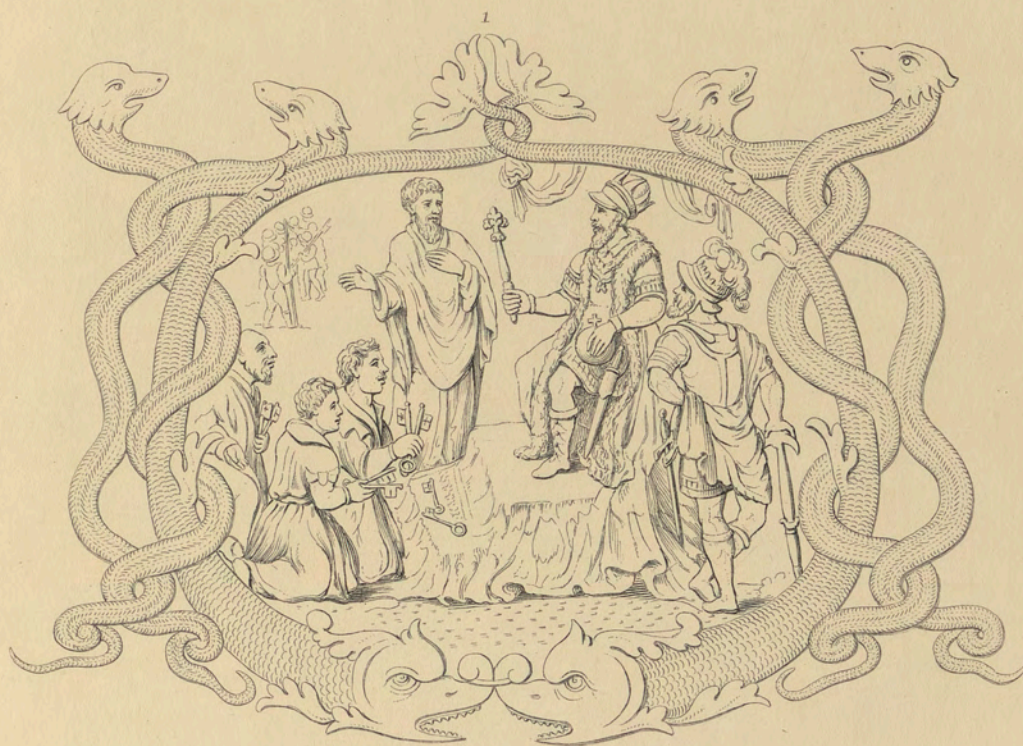
A.D. 1550.

PLATE LVIII.

TARGET OF THE EMPEROR CHARLES V.

FIG. 1.—The invasion of Champagne. The Emperor, in June 1544, entered France with a more numerous army than he had ever done before; but perceiving that the French pursued the same policy as previously, he found it would be requisite, in order to secure his convoys on which he could alone depend for subsistence, to make himself master of some places of strength. He is here, therefore, represented on a horse caparisoned with his arms and directing a part of his troops to attack Ligny and Commercy, which surrendered after a short resistance. After much time spent before St. Disier, he got possession of it by artifice, and penetrated into the heart of France; but his want of provisions and the mutinous disposition of his soldiers for their pay, induced him to accept overtures of peace, which was ultimately concluded between him and Francis, at Crespy, on the 18th of September.

FIG. 2.—The proposals of peace from the Protestants. This engraving represents the Emperor on horseback, with his brother Ferdinand, King of the Romans on his right hand, and Maurice Duke of Saxony on his left, being stopped in their career of victory, by the Minister of the Elector of Brandenburg, in a shirt of mail, propounding overtures of peace in the names of the confederates. These were not accepted by Charles who, concluding the spirit which had lately threatened to drive him out of Germany was broken, assumed the tone of a conqueror. Nothing was more intolerable or ignominious than thus tamely to submit to his will; yet, as they wanted the energy to pursue the only plan that could preserve their independence, the league gradually became dissolved and most of its members yielded to the Emperor.



TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

PLATE LIX.

TARGET OF THE EMPEROR CHARLES V.

A.D. 1550.

FIG. 1.—Submission of the Protestant cities A.D. 1546. The Duke of Wurtemberg and the representatives of the towns, which had upheld the Smalkaldic league, are here presenting their keys and kneeling before the Emperor, who treated them with great haughtiness and rigour, while the Elector of Cologne, whom Charles had hitherto allowed to remain in possession of the archiepiscopal see, is standing near them, resigning his office and proposing to quit the affairs of the world for the retirement of private life. On this occasion, the Duke of Wurtemberg paid 300,000 crowns; the city of Augburg 150,000; Ulm 100,000; Frankfort 80,000; Memmingen 50,000, and the rest in proportion to what was deemed their delinquency, besides being compelled to renounce the league of Smalkalde. Near the Emperor is an officer leaning on his martel-de-fer.

FIG. 2.—The submission of the Landgrave of Hesse, A.D. 1547. The Landgrave, though left alone to maintain the Protestant cause, was neither a feeble nor contemptible enemy, but terrified and encouraged by his son-in-law Maurice, he was induced to propose a negociation for peace with the Emperor. Maurice and the Elector of Brandenburg acted as the mediators. Charles dictated the conditions, which were afterwards made more harsh, and with the utmost reluctance the Landgrave submitted. The Emperor received him, seated on a magnificent throne with all the ensigns of his dignity, surrounded by a numerous train of the princes of the empire; those whom the artist has introduced, being Alexander Farnese, Cardinal of Trent, grandson to the Pope and the

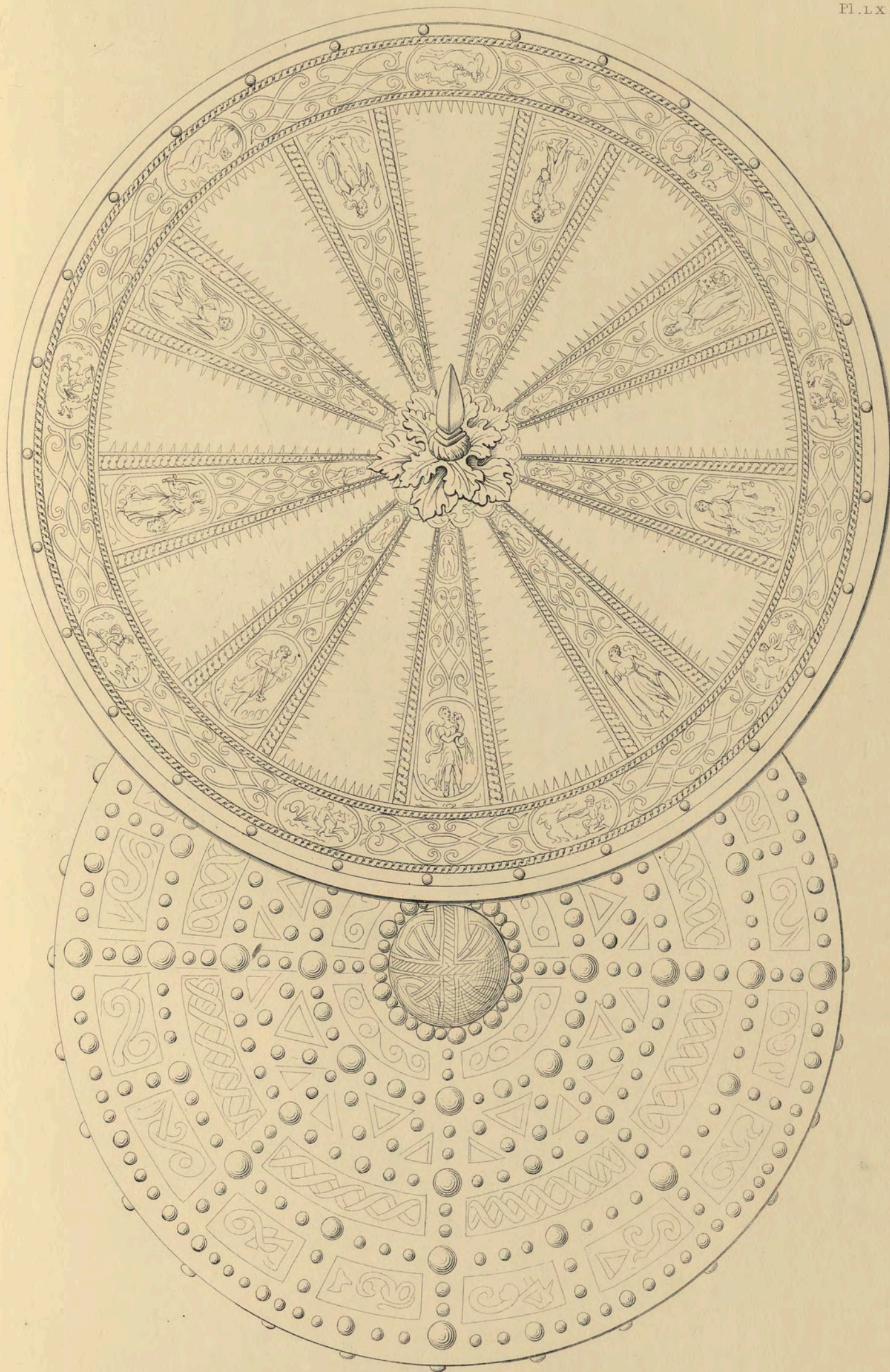
new Bishop of Cologne on his right hand ; Ferdinand, King of the Romans, and Henry of Brunswick, late the Landgrave's prisoner, and now, by a sudden reverse of fortune, a spectator of his humiliation, on his left. The Landgrave was introduced with great solemnity, and advancing towards the throne, was ordered to fall on his knees, as here represented. His chancellor, who walked behind him, immediately read, by his master's command, a confession of his crime, an acknowledgment that he deserved punishment, and an absolute resignation of himself and his dominions to the will of the Emperor.

TARGET OF THE EMPEROR CHARLES V.

A.D. 1546.

FIG. 1.—Submission of the Protestant cities A.D. 1546. The Duke of Wurtemberg and the representatives of the towns which had upheld the Smalkalde league, are here presenting their keys and kneeling before the Emperor, who treats them with great haughtiness and rigour, while the Elector of Cologne, whom Charles had hitherto allowed to remain in possession of the archiepiscopal see, is standing near them, resigning his office and proposing to quit the affairs of the world for the retirement of private life. On this occasion, the Duke of Wurtemberg paid 800,000 crowns; the city of Augsburg 150,000; Ulm 100,000; Tübingen 60,000; Memmingen 30,000, and the rest in proportion to what was deemed their delinquency, besides being compelled to renounce the league of Smalkalde. Near the Emperor is an officer leaning on his sword-hilt.

FIG. 2.—The submission of the Landgrave of Hesse, A.D. 1547. The Landgrave, though left alone to maintain the Protestant cause, was neither a feeble nor contemptible enemy, but terrified and encouraged by his son-in-law Maurice, he was induced to propose a negotiation for peace with the Emperor. Maurice and the Elector of Brandenburg acted as the mediators. Charles dictated the conditions, which were afterwards made more harsh, and with the utmost reluctance the Landgrave submitted. The Emperor received him seated on a magnificent throne with all the ensigns of his dignity, surrounded by a numerous train of the princes of the empire; those whom the artist has introduced, being Alexander Farnese, Cardinal of Tournai, grandson to the Pope and the



ITALIAN AND HIGHLAND TARGETS.

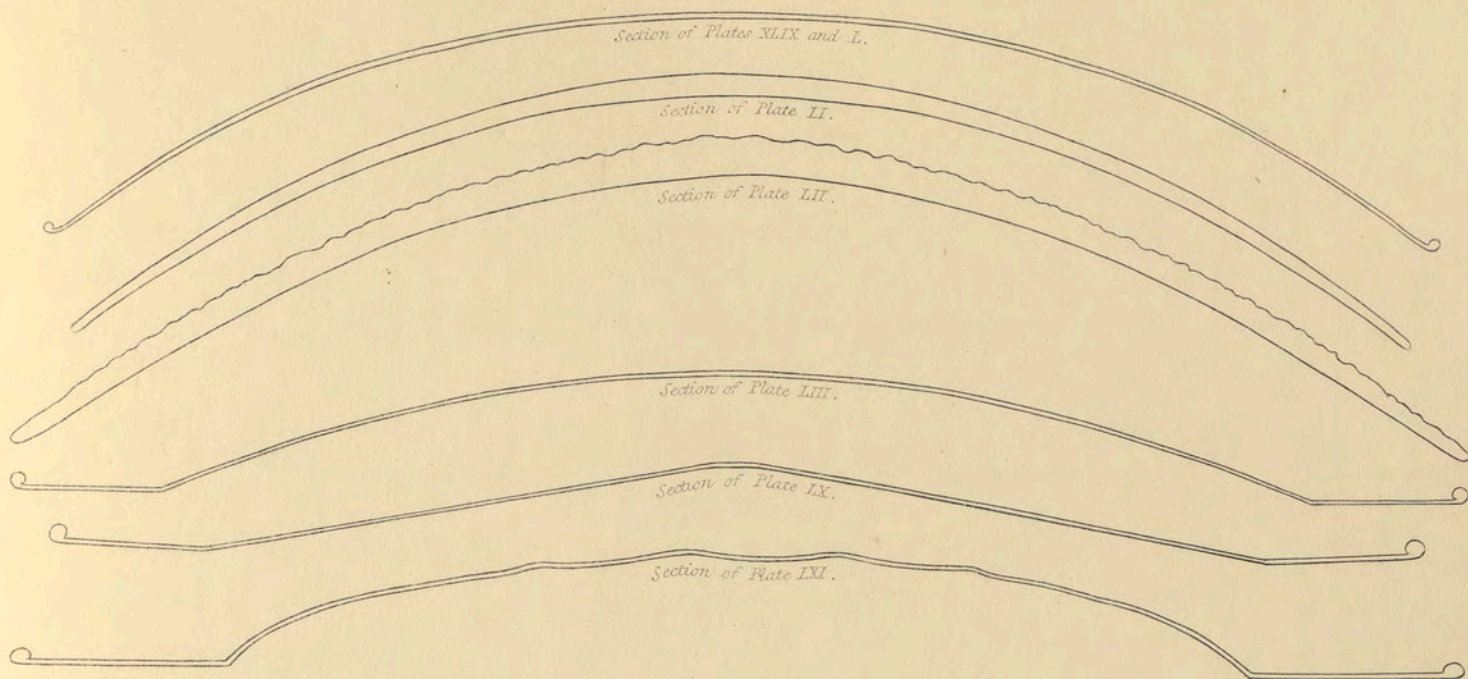
PLATE LX.

ITALIAN AND HIGHLAND TARGETS.

A.D. 1555.

THE upper subject is an Italian target of steel, engraved and gilt of the time assigned above, but instead of being convex, like those hitherto described, its shape is that of a flattened cone. The target came much into use in the armies of Europe from this period. The opinion of that experienced judge, Sir Roger Williams, as to their propriety, is given in the following words : “ I knowe no reason that a 1000 armed men ought to aske above 200 targetters of the proof; those weapons are very cumbersome, they are best to arme men to discover breaches, or for the defendants to discover trenches or the enemies workes; and for to cover shot that skirmishes in streights; their weights are such that few men will endure to carie them (if they be of good prooffe) one houre, I perswade myselfe the best arming of targetters is to have the corslets of reasonable prooffe and the targets light, so the bearers may the better and nimbler assaile and fight the longer in defending.”

The date of the Highland target, though not later than that given to it, is much more difficult to determine : the ornaments are such as appear on what have been called Runic crosses, corrupted from the guilloche of the Roman tessellated pavements; but as they were much used in the reign of Henry VIII, it is presumed that this specimen was fabricated about the above year. It is of wood about three quarters of an inch thick and covered with black leather. On comparing this with the antient British tarian represented in Pl. XLVII, it will be seen that, although the inhabitants of Scotland adopted the Roman method of putting the target on the arm, the boss originally intended to afford a cavity for the hand was retained merely for ornament, and the little knobs imitated by brass nails. Both targets are reduced to one third.



TARGET OF STEEL EMBOSSED.

A.D. 1568.

PLATE LXI.

TARGET OF STEEL EMBOSSED.

A. D. 1568.

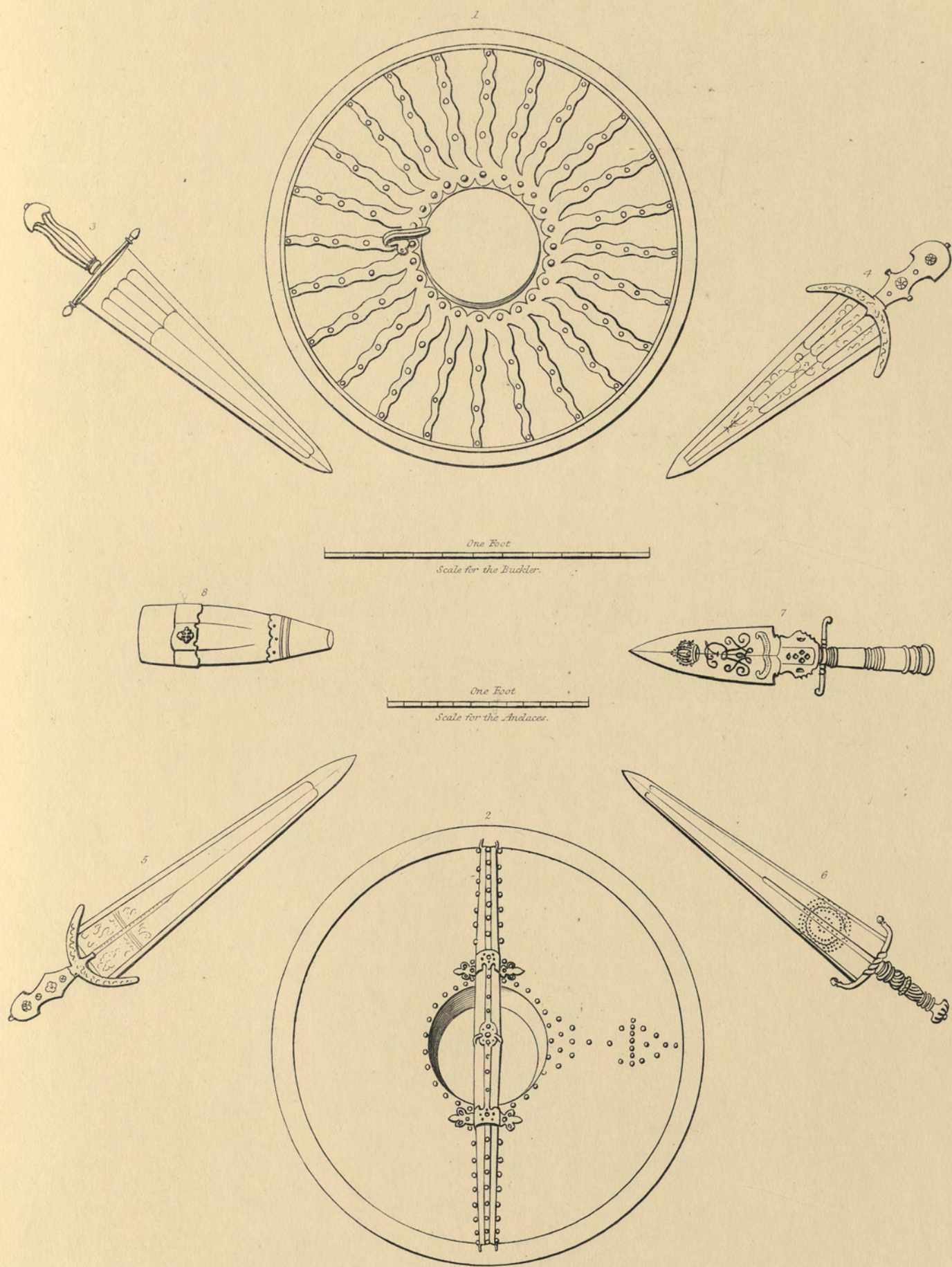
THIS specimen of the time of Elizabeth is in very high relief and has on it a principal subject with minor ones forming a border. That which covers the whole convex space in the centre is the second labour of Hercules, the destruction of the Hydra. Fable states this to have been in the neighbourhood of the lake Lerna in the Peloponnesus, and different versions assign to the monster from seven to a hundred heads. These he is said to have attacked with his club, but that as soon as one was beaten off, two sprang up in its place, and the labour would have been fruitless had not Iolas, as exhibited on the target, seared the part with a red hot iron. M. Court de Gebelin in his *Monde Primitif* has brought forward several arguments to prove that the twelve labours of Hercules implied the progress of the sun through the signs of the zodiac, and that the destruction of the Hydra had an allusion to the harvest. In this he is unconsciously borne out by the Welsh language; the name for harvest in which is *Hydrev*. While Hercules was destroying this monster, Juno, we are told, became envious of him, and sent a sea crab to bite his foot. This he soon dispatched, and the queen of heaven as a compensation placed it among the constellations.

The artist having the foreground to fill up, and wishing for some important figure, has introduced the fall of Chiron, the centaur who had been the preceptor of Hercules, but who was wounded by him in the knee; an episode that formed part of the fifth labour.

The attack of the centaur by Hercules as one of the *Lapithæ* is the subject

of the upper bas-relief in the rim of the target, while his first labour of strangling the Nemæan lion has been adopted for the lower one. Between these we have on one side Hercules carrying off the columns of the Gades, a mythologic representation of the first passage of the straits of Gibraltar, and on the other his having for a time eased the labour of Atlas by taking upon his shoulders the weight of the heavens. My friend Mr. Ottley, in his admirable History of Engraving, considers Giovanni Antonio da Brescia, who lived at the commencement of the XVIth century, as the first who, contrary to the usual method, represented Hercules astride the lion tearing open its jaws.

In the upper part of the plate are sections of the targets represented in this work reduced to one third of their actual size. The Highland one being quite flat requires none to exhibit its form. These seven are selected from the thirteen in this collection as affording a sufficient chronological variety, though there is much of beauty in those omitted.



ITALIAN BUCKLER AND ANELACES.

PLATE LXII.

ITALIAN BUCKLER AND ANELACES.

As early as the time of Edward I, the sword and buckler fight was a military pastime in England, and the comb introduced into Plate XIV shows how prevalent it was in Italy during the latter part of the fourteenth century. From its commencement the buckler was distinguished from the target, not so much by its size as the handle extending quite across it to the circumference. Giacomo di Grassi says, that the buckler though round and small, is yet to be the safeguard of the whole body. He compares it to the sight at the end of a harquebus, which appears to cover the object aimed at, arising he observes from distance, and therefore should be held "as farre off from the bodie as the arme may possible stretch foorth; this will defend to the middle thigh, but as in the act of fighting a man standeth alwaies bowing therefore a little more is allowed; the rest down-wardes must be warded with the sword onely."

FIG. 1.—An Italian buckler of the time of Edward IV. It is of wood covered with crimson silk, and guarded with iron. The hook is to hang it on the guard or scabbard of the sword; in which way it was at that time worn by archers.

FIG. 2.—The interior of ditto.

FIG. 3.—An anelace or anelacio, probably so called from having originally been worn in a ring. This is of the same date as the buckler, but Chaucer speaks of the weapon as early as the reign of Henry IV.

FIG. 4.—Another specimen of the time of Henry VII. It is covered with etchings of subjects most beautifully designed. The hilt is of ivory.

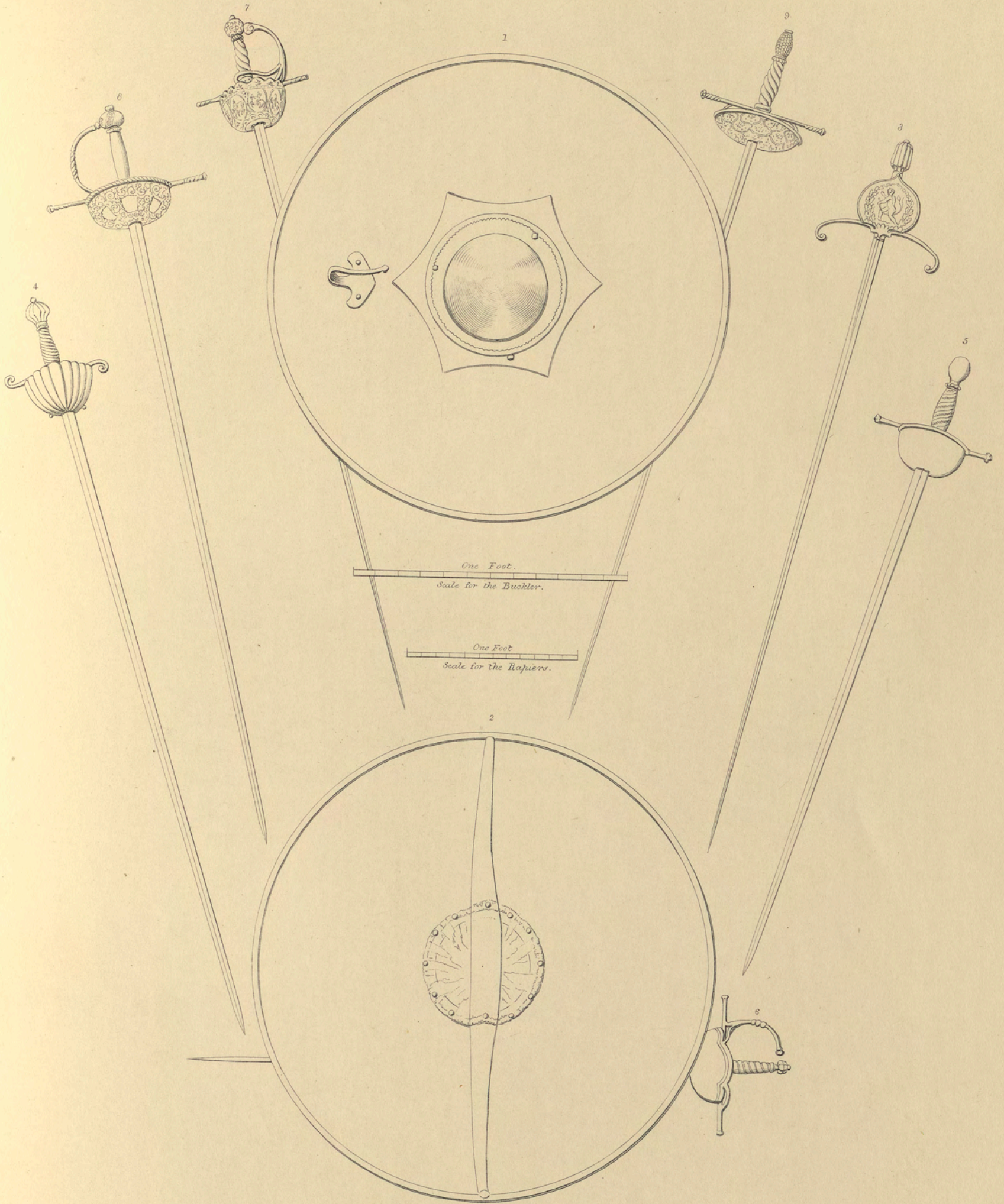
FIG. 5.—An anelace of the same reign.

FIG. 6.—Another of the time of Henry VIII.

FIG. 7.—A Prussian one having on it the words REGIENT: PRINTZ CARL, and
POTSDAM S. R. W.

FIG. 8.—The sheath of the above.

Silver in 1599 says: "All manner of weapons under the just length of the short sword, as faulchions, skaines, or hangers, wood-knives, daggers and such like short weapons of imperfect lengths, the longest have the advantage."



LARGE SPANISH BUCKLER AND RAPIERS.

PLATE LXIII.

LARGE SPANISH BUCKLER AND RAPIERS.

THIS buckler is made of a large flat piece of cuir bouilli, guarded round the edge with a fillet of iron, and having round its boss a raised circle, both of the same metal.

FIG. 1.—Exterior appearance of the buckler.

FIG. 2.—Interior of ditto, shewing the red velvet lining of the boss. Giacomo di Grassi, in the English edition of 1594, says, "As concerning its greatness, standing still on the form of the buckler, by how much the greater it is, by so much the better it voydeth the blowes. But it is to be regarded that it hinder not the eye-sight, or at least, as little as is possible. Besides this, there is required, that about the middle thereof, there be a little strong circle of iron well nayled and hollowed from the buckler, so that between that circle and the buckler the sword may enter, by means whereof a man may either take hold fast of the sword or breake a peece of the poynt."

This specimen is of the early part of the sixteenth century.

FIG. 3.—A rapier of the time of Philip and Mary, probably of its earliest form.

The introduction of the weapon into England occasioned the publication of "Paradoxes of Defence, wherein is proved the true grounds of fight to be in the short auncient weapons, and that the short sword hath advantage of the long sword or long rapier; and the weaknesse and imperfection of rapier-fights displayed. Together with an admonition to the noble, ancient, victorious, valiant, and most brave nation of Englishmen to beware of false teachers of defence, and how they forsake their owne

naturall fights : with a briefe commendation of the noble science or exercising of armes, by George Silver, gentleman, London, 1599; dedicated to the Earle of Essex." In this the author says, "The Italian teachers will say that an Englishman cannot thrust straight with a sword, because the hilt will not suffer him to put his forefinger over the crosse nor to put the thumb upon the blade nor to hold the pommel in the hand. Yet when they draw their bird spits, what can they do with them? Can they pierce his corslet with the point? Can they unlace his helmet, unbuckle his armour, hew asunder their pikes with a stocata, a reverse, a dritta, a stamason or other such like terms? To this it will be objected, that in the warres we use few rapiers or none at all, but short swords; but since the rapier fight hath bene taught, for lacke of practice they have lost the use of the blow, besides, as the rapiers have no hilts they are insufficient for the defence of the hand. They persuade us that the crosse of the rapier without hilt (guard) or gauntlet is sufficient, but in their own country they weare a paire of gauntlettes upon their hands and a good shirt of maile upon their bodies. The Spaniard is now thought to be a better man with his rapier than is the Italian, Frenchman, high Almaine, or anie other countrie man whatsoever, because they, in their rapier fight, stand upon so manie intricate trickes." This specimen is German, as on the blade is stamped IOHAN OLLICH ME FECIT SOLINGEN, and has a half shell above the cross.

FIG. 4.—Rapier of the time of Elizabeth, with a shell below the cross.

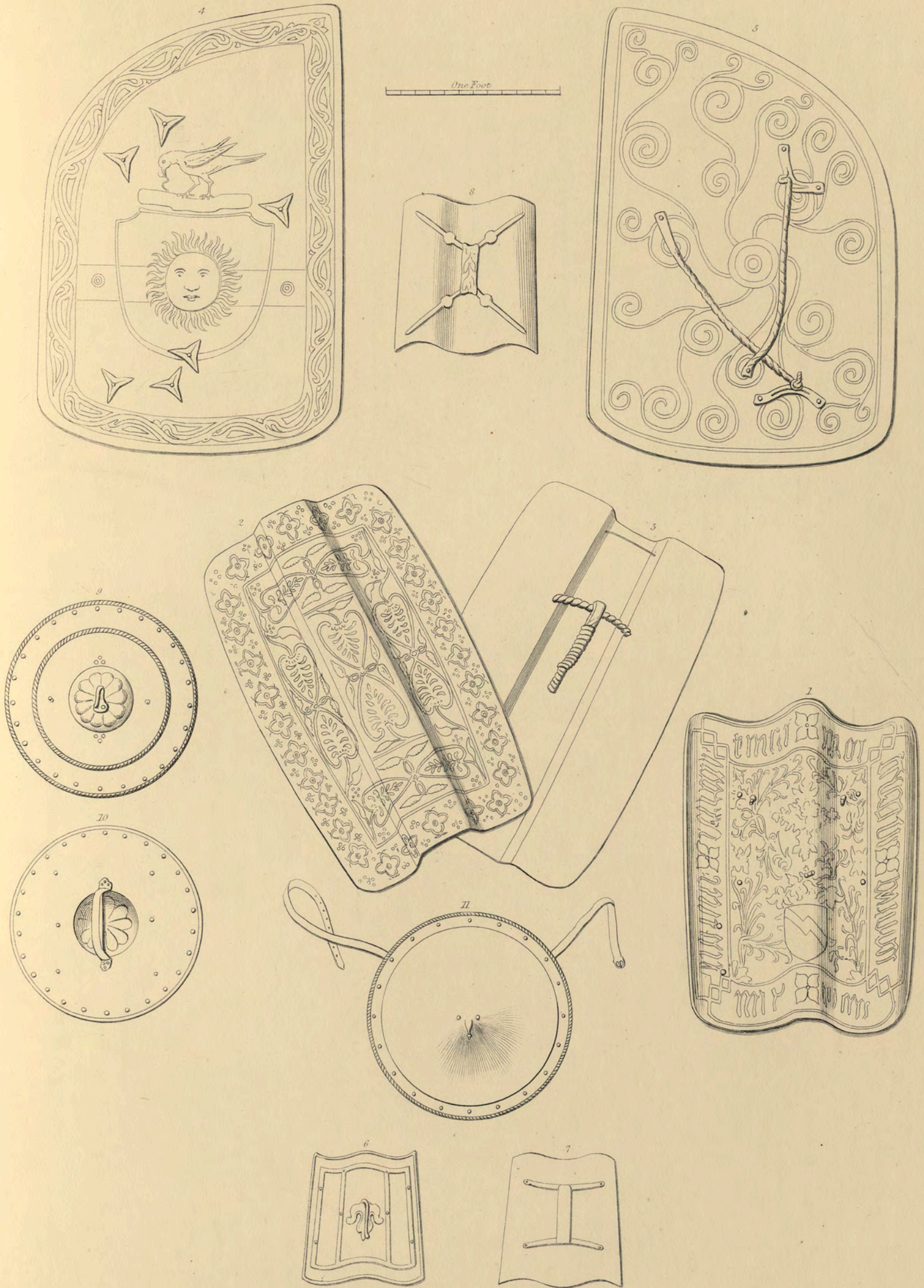
FIG. 5.—A ditto.

FIG. 6.—Another of the time of James I.

FIG. 7.—One much engraved.

FIG. 8.—A ditto, ditto.

FIG. 9.—A ditto of the time of Charles I.



BUCKLERS AND SQUARE TARGETS.

PLATE LXIV.

BUCKLERS AND SQUARE TARGETS.

"THE square target," says Giacomo di Grassi, English edition 1594, "is a meane or middle wepon between the buckler and the round target, some persons hold it leaning on the thigh, others with the arme drawn backe close to their brest;" but he recommends it being held at arm's length, so that one angle be elevated just above the sight.

FIG. 1.—A square target, such as used in the reign of Henry VI; the raised centre being very convex and without any angles. It has a German inscription encompassing it, and much taste for the time in the disposition of the foliage.

FIG. 2.—Another of the time of Edward IV, placed as the author above quoted recommends that it should be held. It is German, made of wood like the last, covered with canvass and painted.

FIG. 3.—The interior of the same.

FIG. 4.—A Hungarian target, its shape is intended to answer the object recommended by di Grassi, and at the same time guard the right thigh. Its size permits its being rested in the manner before mentioned, for the arm becomes much fatigued by being at its full extent in holding the square target. It is rudely painted without and within, and the motto on a silver ground which accompanies the device is obliterated. The metallic studs which receive the ends of the screws that secure the laniers or holding ropes appear to be intended to represent caltraps.

FIG. 5.—The interior shewing the holding ropes of twisted leather, and the mode in which they are attached so as to be lengthened at pleasure.

FIG. 6.—A German square buckler of steel, with grating to catch the point of an adversary's sword.

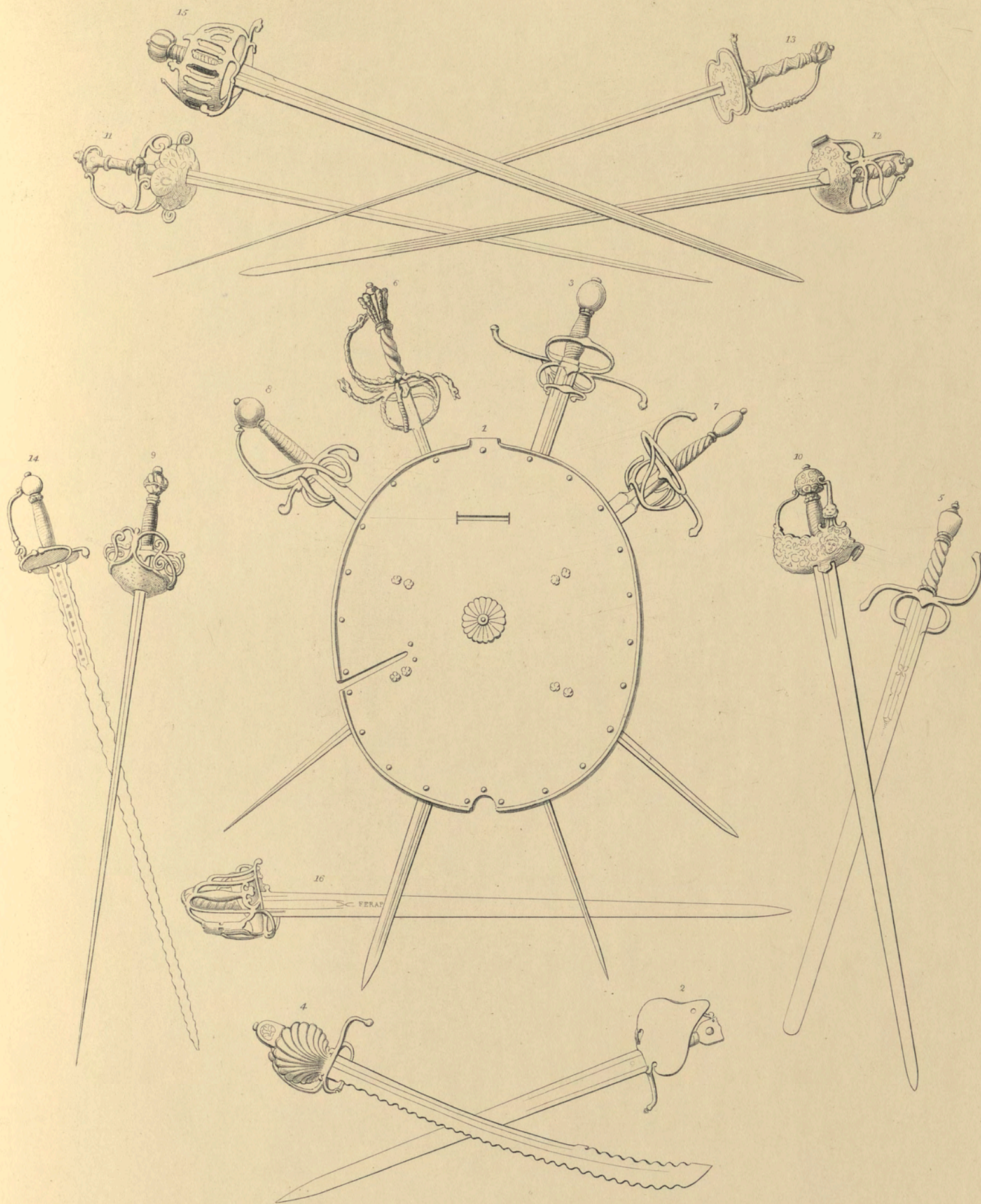
FIG. 7.—The interior of the same, of the time of Henry VII.

FIG. 8.—The ditto of an Italian ditto of wood covered with red leather.

FIGS. 9 and 10.—A circular steel buckler of the reign of Henry VII, of German manufacture.

FIG. 11.—A spiked German buckler of the time of Henry VIII, with its gig, or strap to suspend it from the neck.

“The sword and buckler,” says Silver, “hath the advantage against the sword and target, the sword and dagger, or rapier and poniard.”—Paradoxes of Defence, Edit. 1599.



A RONDACHE AND SWORDS OF THE SEVENTEENTH CENTURY.

PLATE LXV.

A RONDACHE AND SWORDS OF THE SEVENTEENTH CENTURY.

THE target cannot be said to have been improved by the substitution of the rondache, as the endeavour to make it bullet-proof rendered its weight burdensome, in the extreme. We may observe, however, from this selection, that the sword guard gradually assumed a more simple form than distinguished those of the sixteenth century, and that its blade became shortened by degrees to a more convenient length.

FIG. 1.—A rondache of steel, intended to be bullet-proof, blackened and lined with wadded leather with two straps for the arm. In the upper part is an aperture for the sight, and on the right side, one to admit the passage of a sword. It weighs 12lbs. and although two indentations shew that it has resisted the bullet, a third dispels the idea of its infallibility. It is of the time of James I.

FIG. 2.—An Italian short sword of the same date.

FIG. 3.—A ditto long sword.

FIG. 4.—A Swiss hanger with a waved edge.

FIG. 5.—Sword of the infantry in the same reign.

FIG. 6.—Long-sword of the time of Charles I, as the costume on the blade clearly proves.

FIG. 7.—A broad-sword of that period.

FIG. 8.—Another, said to have been used at the Battle of Worcester, in 1650, and preserved in a farm house in that county.

FIG. 9.—An Italian sword of this king's reign.

FIG. 10.—A French cavalry sword having embossed on its hilt the portraits, as supposed, of Louis XIII and the Duc de Lesdiguières.

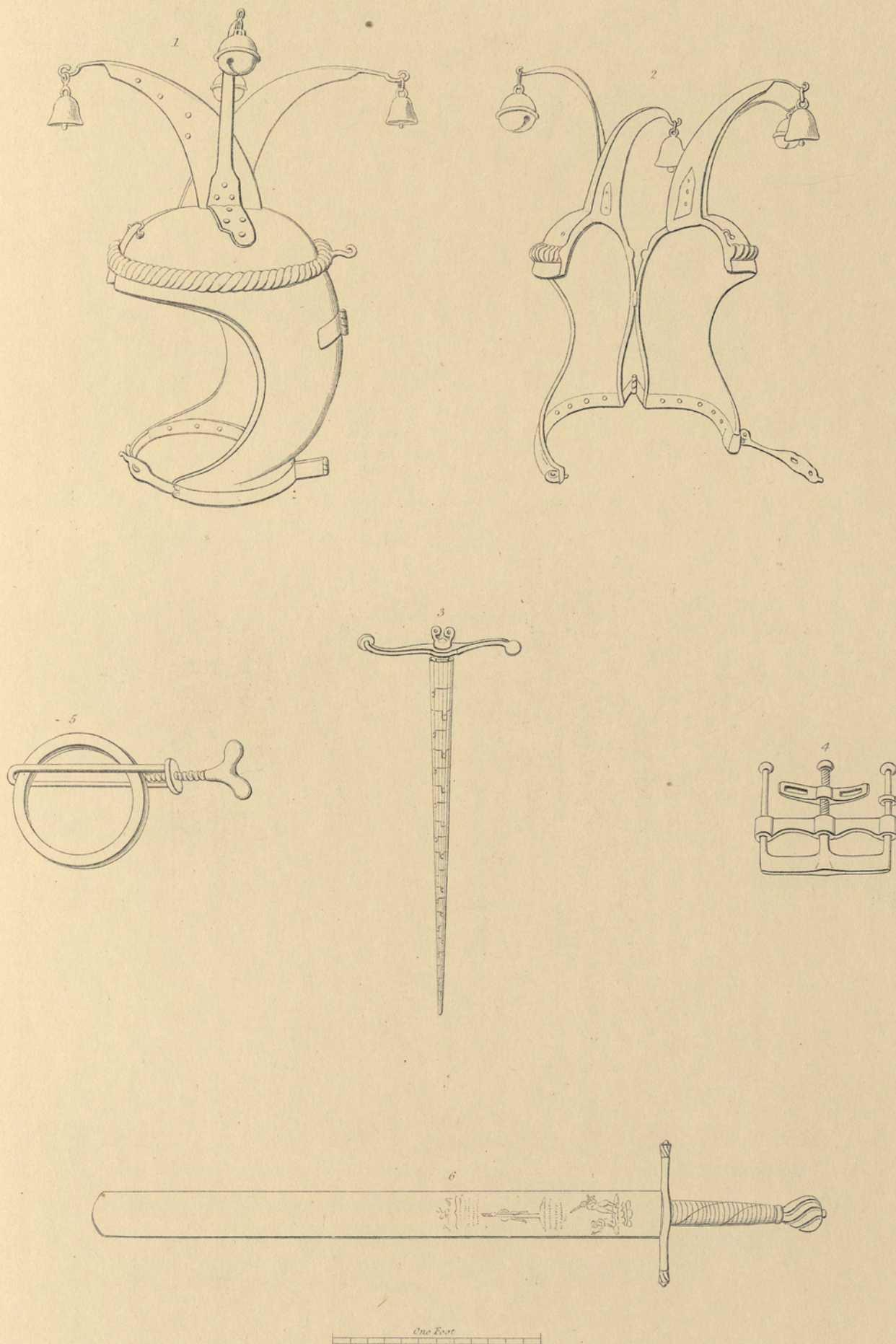
FIGS. 11 and 12.—Swords well authenticated, as having been found on the field of Naseby, after the battle, in 1645. Their blades are too much oxidated to admit the discovery of a maker's name, but, on the 12th of April, 1643, Sir William Waller applied to the Parliament in a letter from Gloucester, for "two hundred horsemen's swords of Kennet's making, at Hounslow." They were presented by Matthew Bloxam, Esq.

FIG. 13.—Long sword of the time of Cromwell.

FIG. 14.—Cavalry ditto, with waved blade of the time of Charles II.

FIG. 15.—Ditto of that of James II.

FIG. 16.—A Scotch basket hilted sword, the blade stamped with the name of Andria Ferara ; the hilt apparently of the time of James II. Arthur Wilson, in his account of that monarch's reign, says, that Lodowick Stuart, Earl of Richmond, paid court to Frances Howard, Countess of Hertford, during the life time of her husband, who died in 1621, "sometimes in a blue coat with a basket-hilt sword;" yet, until some portrait shall prove the fact, there may be doubts whether the Spanish shell-guard might not be intended by this expression. It may be observed, that for the more convenient position of the fingers when making a thrust, the guard is placed diagonally on the hilt. This specimen was added to the collection by Sir Walter Scott, Bart.



INSTRUMENTS OF PUNISEMENT.

PLATE LXVI.

INSTRUMENTS OF PUNISHMENT.

THE barbarous feelings of past ages induced the ingenuity of mankind to exert itself in refinements of cruelty, and instruments of torture were as various as the crimes for which they were deemed the proper punishments. A few of these form the subject of this plate.

FIG. 1.—A wooden bourguinot, with bells in imitation of a fool's cap, fastened below the chin with a padlock. As the elevated bells supplied the place of a crest, the representation of a wreath is carved below them, the hook at the back of which may have held another one. This punishment was intended to be degrading. The reign of Henry VIII may perhaps be assigned to it.

FIG. 2.—The same when open.

FIG. 3.—A whip of steel of the middle of the sixteenth century. It is composed of several truncated cones, grooved with sharp edges and held in opposite directions so as to give sufficient oscillation without rising so far as to strike the hand of the executioner. It seems to have been held by a strap, but its barbarity is evident.

FIG. 4.—A Scotch thumbikin of steel of the time of Elizabeth used against the covenanters. This specimen is represented at one fourth of its size, and was presented by Sir Walter Scott, Bart.

FIG. 5.—A ring answering as a lock for fastening the chain of a prisoner, with the key by which it was opened; an operation effected by the pressure of the screw. This is from Spain of the time of Charles II, and like the last reduced to one fourth of its real size.

FIG. 6.—An executioner's sword having on it the date 1674. The blade is thin and exceeding sharp at both edges, and engraved on it are, a man impaled, above which are the words:

Jeder hier die augen e
 Thue dißes wol beschauen d
 Betrachte daßes ubeln ae
 Crafftten hauren dan r
 Nicht lange dauern.

Let every one that has eyes
 Look here and see that
 To erect power on wickedness
 Cannot last long.

A man holding a crucifix, his eyes bandaged, and on his knees; the executioner with his right hand on the hilt, and his left on the pommel is about to strike off his head; above is written:

Was sich selbstn frechehel
 Dem der böses nur gedenket,
 Schon die straff zum haublerist
 Schwebt.

He who ambitiously exalts himself
 And thinks only of evil
 Has his neck already encompassed
 By punishment.

On the other side a man broken on the wheel; over which is

Ich leb mund weiß nit wie lang
 Ich stirb mund weiß nit wan

I live, I know not how long,
 I die, but I know not when.

And a man suspended by the ribs from a gibbet, with the inscription

Ich fahrweis n it wohin
 Mich nimbt wunder daß ich so selig bin.

I move without knowing whither,
 I wonder I am so tranquil.



Scale of nine Inches.

AN IRON ARM.
OF THE SIXTEENTH CENTURY.

PLATE LXVII.

AN IRON ARM OF THE SIXTEENTH CENTURY.

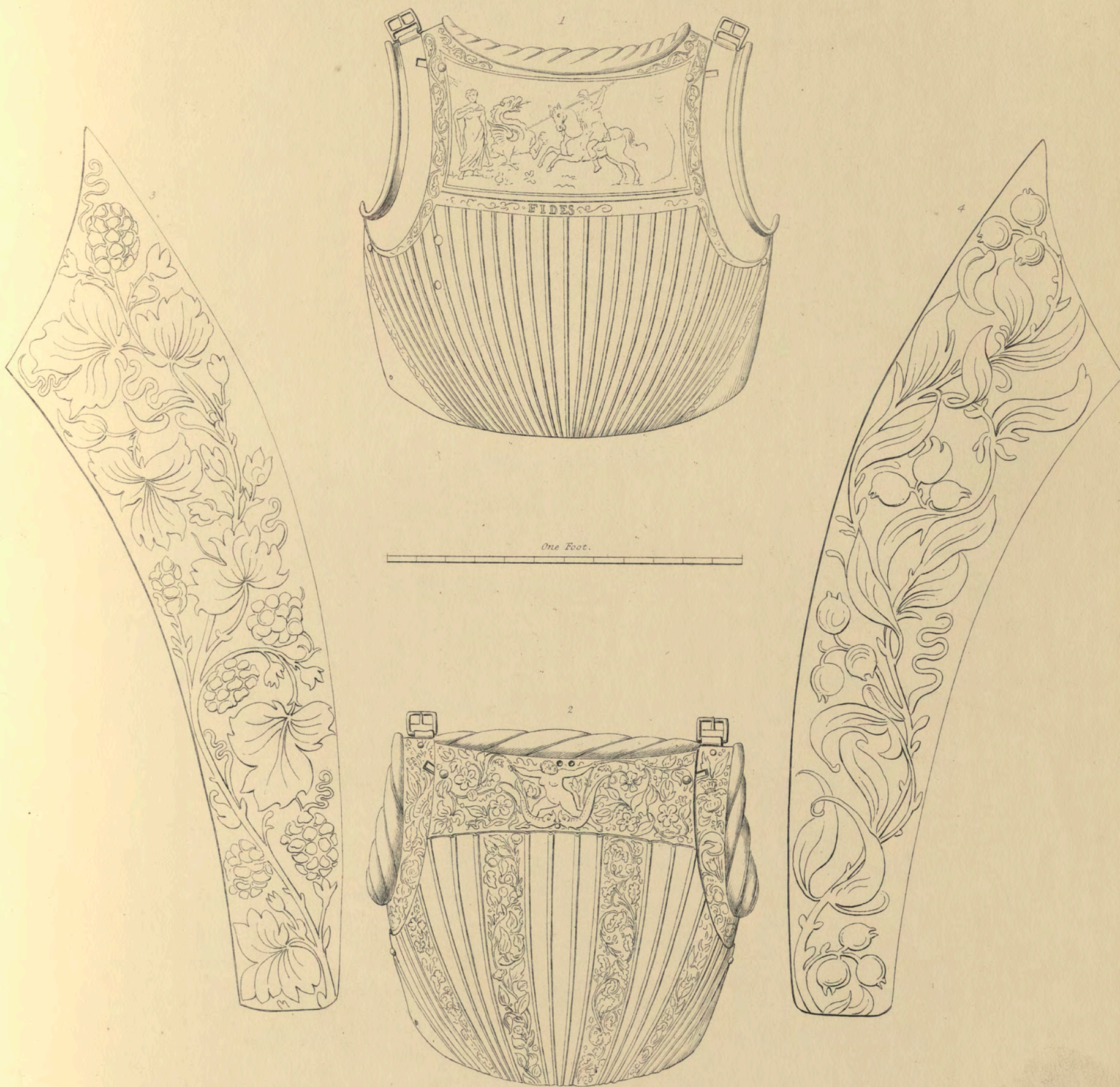
THE armourers, as the most skilful workmen of former times, were employed in operations similar to those of surgical instrument makers, among which were contrivances for supplying the loss of limbs. A few of these are still preserved in antient mansions. The family of Clephane, at Carslogie near Cupar in Scotland, have an iron hand without a thumb, the fingers of which move at the knuckles. It is attached to three flat bars which, by means of a hoop, were fastened on the arm just below the elbow. Tradition says it belonged to a laird of the place, who received it from a King of Scotland in consequence of having lost his hand in the service of his country. An engraving of it will be found in the Border Antiquities of Scotland. The iron arm of the famous Götz or Gottfried of Berlichingen, born in 1481 and who died in 1562, preserved at Iaxthausen where he resided, is renowned throughout Germany. A description, with explanatory plates, was published at Berlin in 1815, from which it appears not to have reached higher up the arm than that of Carslogie. It was manufactured at Heilbron on the Neckar. Götz was a warrior of great prowess and took a prominent part in all the conflicts of his time, particularly in the war of the peasants of Franconia and Swabia, against the bishop and nobles, and his life written by himself presents a curious picture of the age. Goethe has ably dramatized the principal events.

The specimen in the collection at Goodrich Court though not so complicated, as the fingers and thumb have only joints at the knuckles, so strongly resembles this in the details of contrivance that we need not hesitate to assign it to the same manufactory. It was intended to supply the place of the right arm and

to be attached to the pauldron of a suit of armour, on which account it was sufficient that the hand grasped a weapon, that the arm would turn round below the pauldron and that it would bend at the elbow. The mechanism for that purpose is better shewn in the plate than can be expressed in language.

FIG. 1.—The exterior of the arm, from which it is evident that the aid of the left hand was requisite.

FIG. 2.—A supposed section to shew in what manner the springs and levers are placed to produce the desired object.



FLUTED BREAST-PLATES.

A.D. 1500.

PLATE LXVIII.

FLUTED BREAST-PLATES.

A.D. 1500.

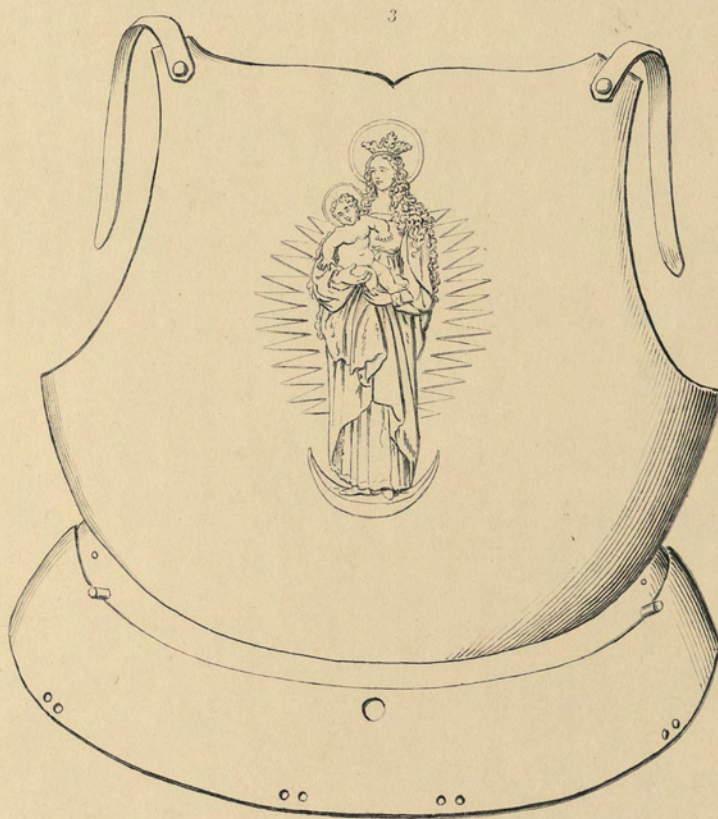
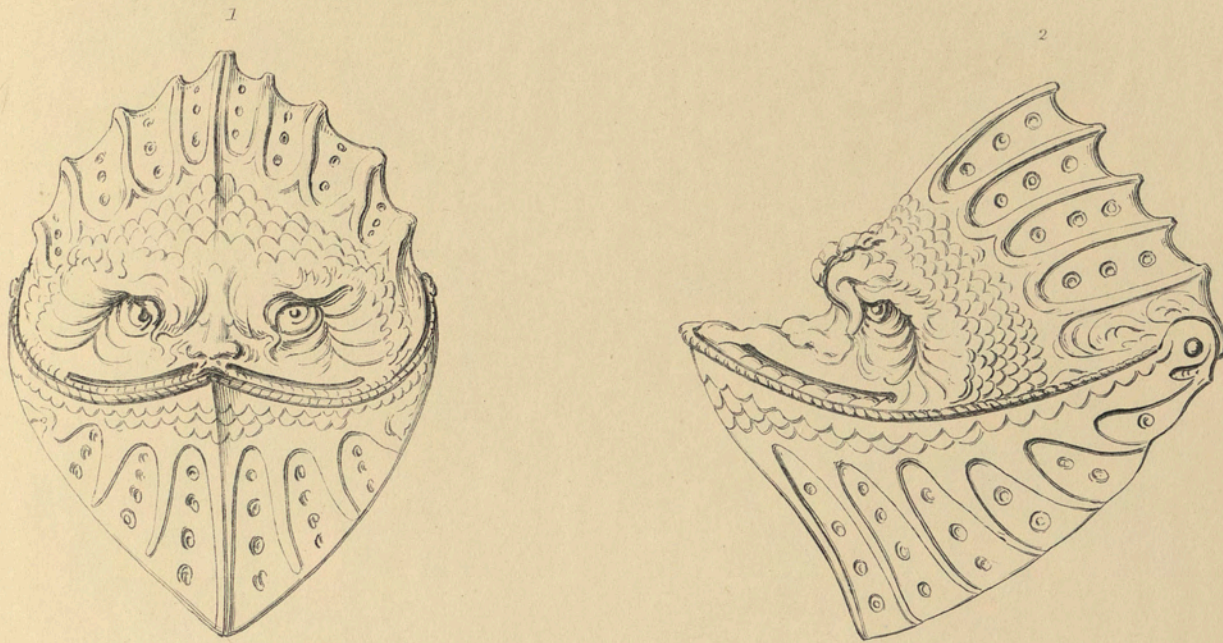
THESE specimens exhibit, on a larger scale than already represented, the variety and manner of ornamenting breast-plates at the commencement of the sixteenth century.

FIG. 1.—A globular breast-plate, the lower portion of which is fluted and the upper engraved, of the date above assigned. The subject upon it is almost wholly obliterated; enough however remains to show that the subject is the triumph of St. George, and the wearer is reminded by the word FIDES, to put his trust in that patron of warriors.

FIG. 2.—Another fluted and engraved alternately, five or more years later than that above described, as is shown by the upper termination being horizontal instead of curved. The flutings are in five perpendicular compartments, separated by four engraved bands in which are scrolls of vine leaves, olives, oaks, &c. in succession. There is much of elegant foliage engraved or rather etched, for the whole is produced by aqua-fortis, along the upper part in which is introduced the gilly-flower, and on each of the moveable gussets. The guards for the arm-pits on these gussets are particularly thick.

FIG. 3.—The exterior band with its ornament of vine-leaves, of its full size.

FIG. 4.—The outer band on the other side with its tasteful scroll.



FRONT OF A HELMET AND A BREAST-PLATE.

A. D. 1510

PLATE LXIX.

FRONT OF A HELMET AND A BREAST-PLATE.

A.D. 1510.

FIG. 1.—The vizor and beevor of a helmet of the time of the Emperor Maximilian I. The former is most astonishingly beaten out into high relief from a flat piece of steel representing, with exquisite taste, the upper part of the head of a fabulous monster; and is evidently the prototype of such helmets as the English heralds have been accustomed to assign to Esquires from the restoration to the present day.

FIG. 2.—Side view of the same. It is of russet colour, but whether German or Italian is not quite clear.

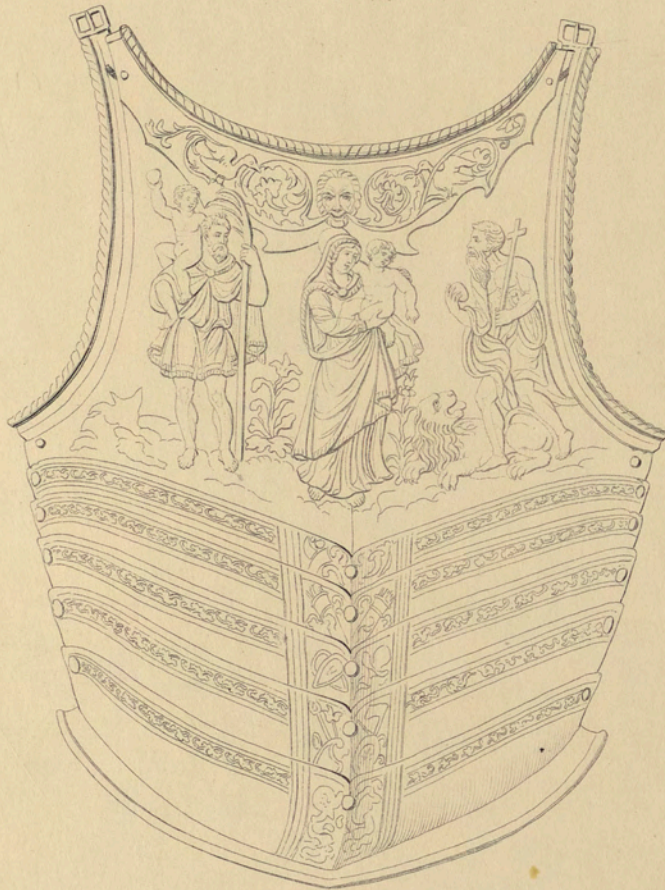
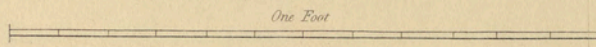
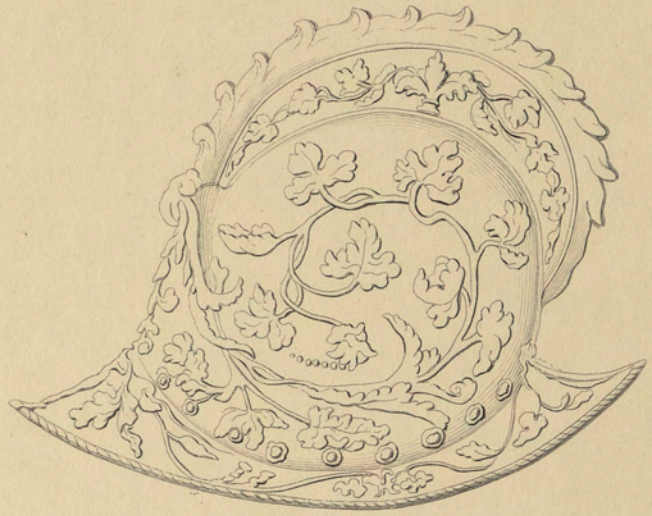
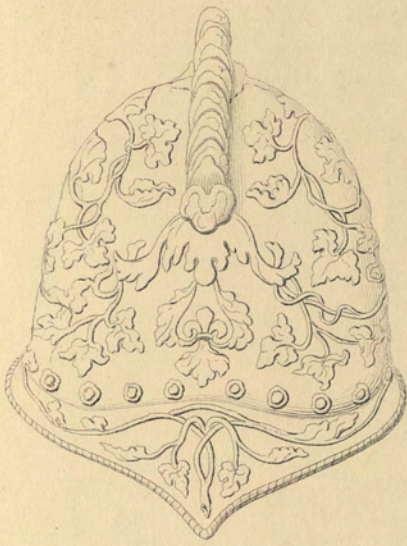
FIG. 3.—A German breast-plate of the commencement of the time of Henry VIII, of the globose kind, but with the convexity a little lower than in the preceding reign. It is black, having on it a figure of the Virgin and child admirably engraved on a part, the size of the outline beaten upwards and gilt. She is represented as standing on a crescent with the glory encircling her whole person and a nimbus round her head. The design is from the Revelations, ch. xii. v. 1 and 2: "And there appeared a great wonder in heaven: a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars; and she being with child cried, travailing in birth, and pained to be delivered."

Such representation is called the miraculous conception, because, in order that she might be immaculate, St. Anne, her mother, is said to have become pregnant of her, not by the ordinary operations of nature, but simply by a kiss;

and this doctrine the knights of St. James as well as those of Calatrava and Alcantara made in the year 1652 a vow to defend and maintain.

Froissart relates that, at the battle of Poitiers, Sir John Chandos and the Lord Jehan de Clermont had upon their surcoats a Virgin Mary or, embroidered on a field azure, encompassed with the rays of the sun argent, without it being previously known to each other, and this was the cause of a quarrel in which the Lord de Clermont exclaimed: "You English can invent nothing new, but take for your own whatever you see handsome belonging to others."

It is hoped that we do not now lie under this imputation, and that this work is a proof to the contrary.



A BREAST-PLATE AND MORIAN.

A. D. 1595.

PLATE LXX.

A BREAST-PLATE AND MORIAN.

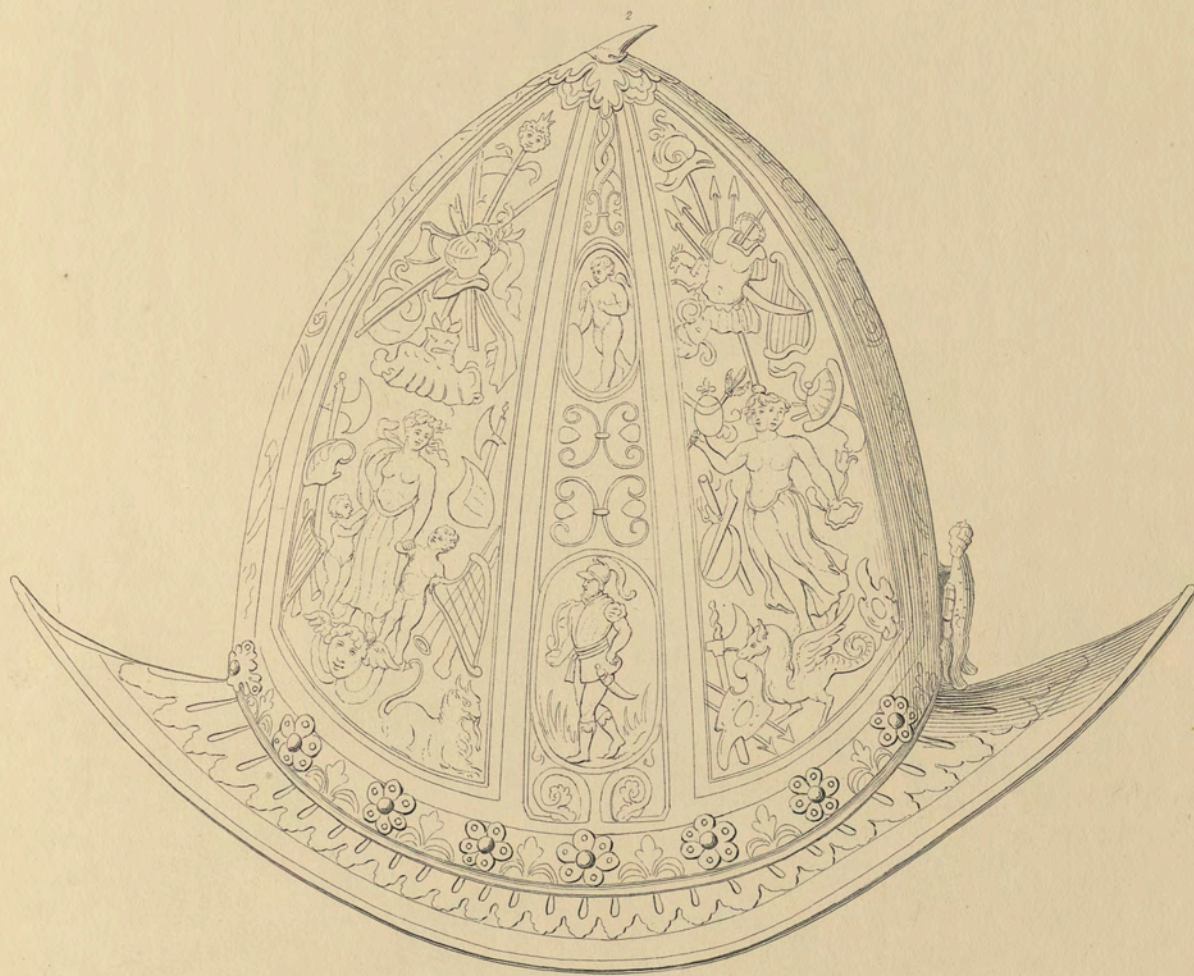
A.D. 1595.

THE date here given belongs more correctly to the breast-plate than the morian, which may be thirty years earlier, the high comb or ridge alone marking it of the reign of Elizabeth; while the sudden return of the tapul in the former and its diminished length, fix it absolutely to the latter part of that period.

FIG. 1.—The breast-plate. The upper part is enriched with figures in high relief, representing the Virgin and child, St. Christopher supporting the infant Jesus and St. Jerome. These saints, though forming but one group, must not be considered as at all concerned with each other, or the contemporaneous existence of two infant Christs would be an absurdity. Above their heads is a very elegant scroll, also in relief. The lower part of the breast-plate consists of five overlapping plates which, instead of being embossed, a circumstance that would have prevented their movement, are ornamented with engravings. This breast-plate has gussets of plate as shewn in the representation.

FIG. 2.—An embossed morian seen in front.

FIG. 3.—The same beheld side ways. The ornamental scroll is formed of vine leaves, and in the centre of the comb appears a fleur-de-lis of the same composition. As it is Italian, it may have belonged to one of the Medici family. Both this and the breast-plate are of a russet colour, the latter being relieved with gilding.



SPANISH AND ITALIAN MORIANS.

A.D. 1560.

PLATE LXXI.

SPANISH AND ITALIAN MORIANS.

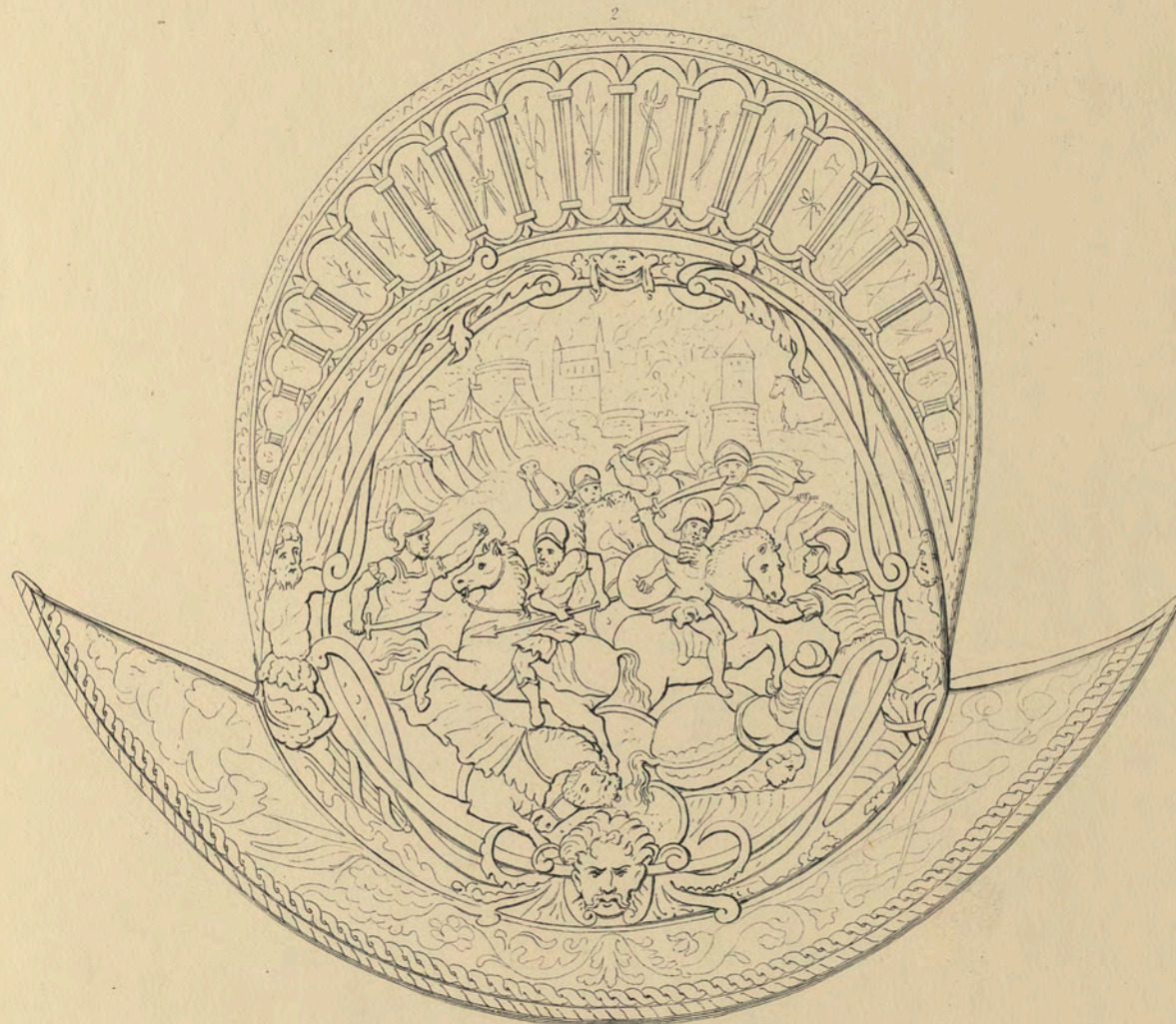
A. D. 1560.

THE Spaniards about the commencement of Elizabeth's reign, gave to the morian, morion, or murrion, which they had originally copied from the Moors, the projecting peaks before and behind seen in these specimens, and the Dutch continued the fashion until its close.

FIG. 1.—This is of steel embossed and ornamented with gold. On one side is the rape of Europa, and on the other the story of Poetus and Arria.

FIG. 2.—An Italian morian of steel, engraved and gilt, some parts being bright others blue. The socket for the plume is an escutcheon of the Elizabethan form. This specimen came from Modena.

These have been reduced to somewhat less than a half, but a scale has been thought unnecessary, every one's own head answering the purpose.



EMBOSSED ITALIAN MORIANS.

A.D. 1570.

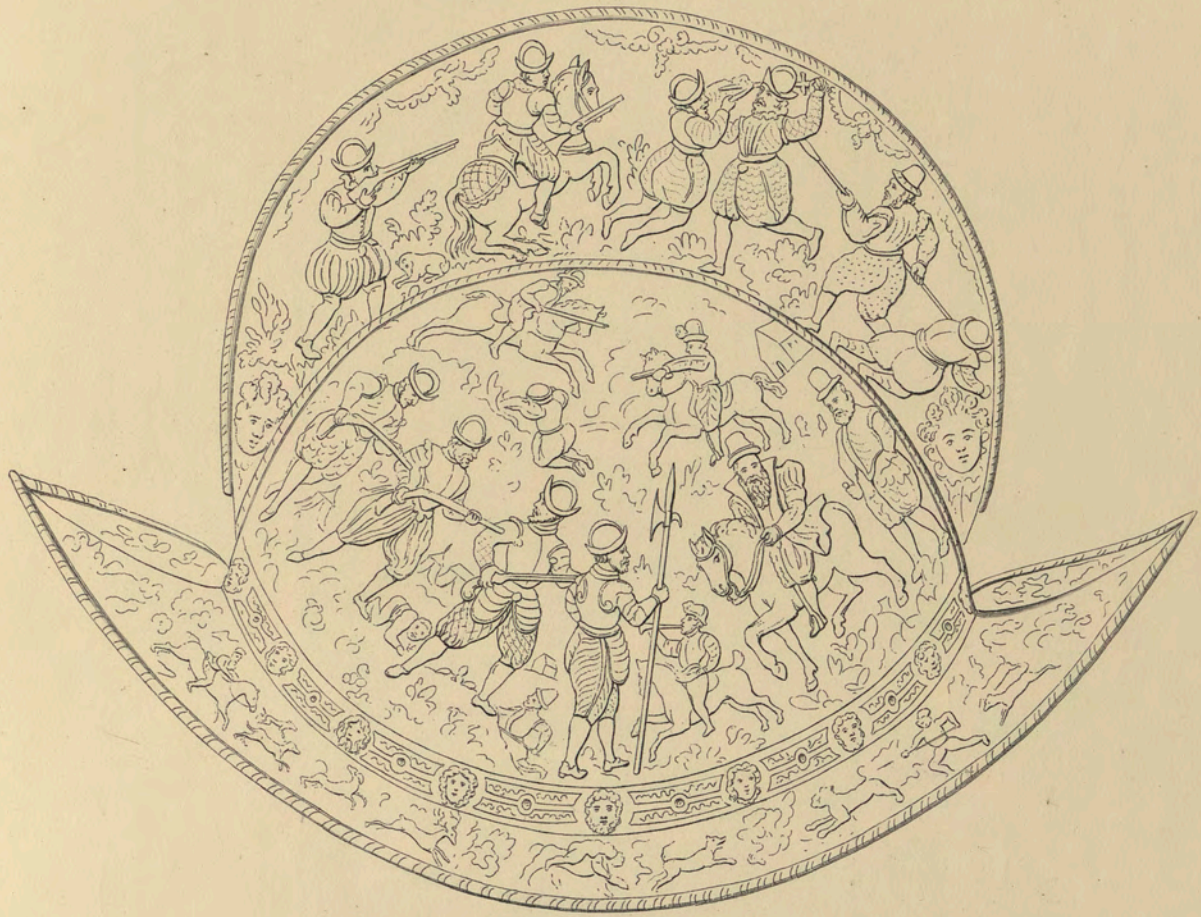
PLATE LXXII

EMBOSSSED ITALIAN MORIANS.

A. D. 1570.

FIG. 1.—This specimen of the high combed morian is of the middle of the reign of Elizabeth and is of iron embossed. Although the subjects upon it were intended to represent Roman battles, the trunk-hose and form of breast-plate, observable in the standing figures mark the period of its manufacture. On one side of the comb are Fortitude and Justice, on the other Fame and Peace ; and the whole is russet and gold.

FIG. 2.—Another, the comb of which is of a somewhat less elegant form, but the workmanship in the execution of the design far superior. This exhibits on one side the rape of Helen, and on the other the capture of Troy. There is a degree of spirit in the grouping of the figures and judicious disposition of the subject that does the artist infinite credit. Strutt, in his Dictionary of Engravers, has given a representation of an engraved plate in the British Museum supposed to be part of the locket of the sheath of a sword or dagger, which has on it five figures that are conjectured to represent the first of these subjects.



A FLORENTINE MORIAN.

A.D. 1590.

PLATE LXXIII.

A FLORENTINE MORIAN.

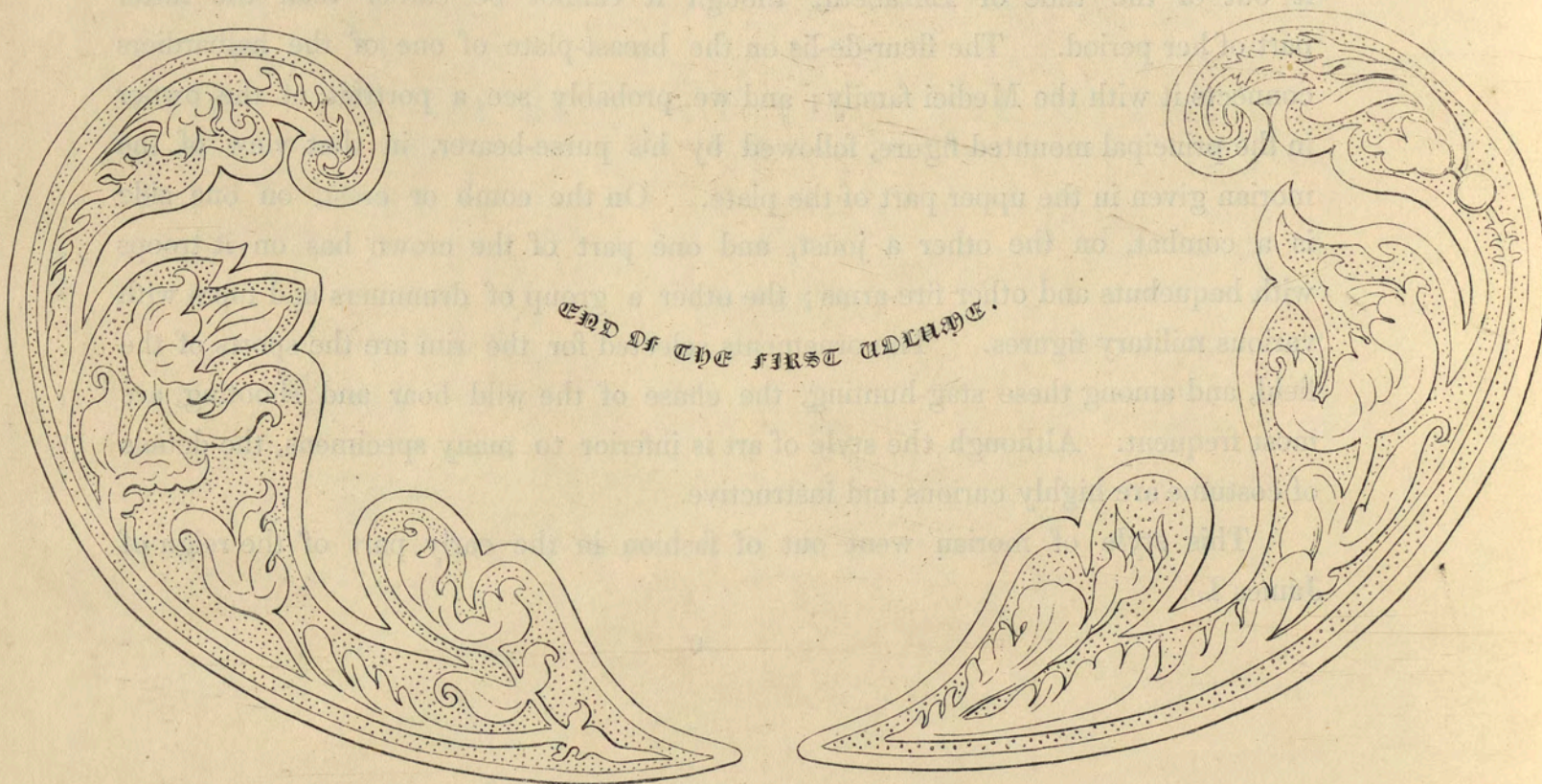
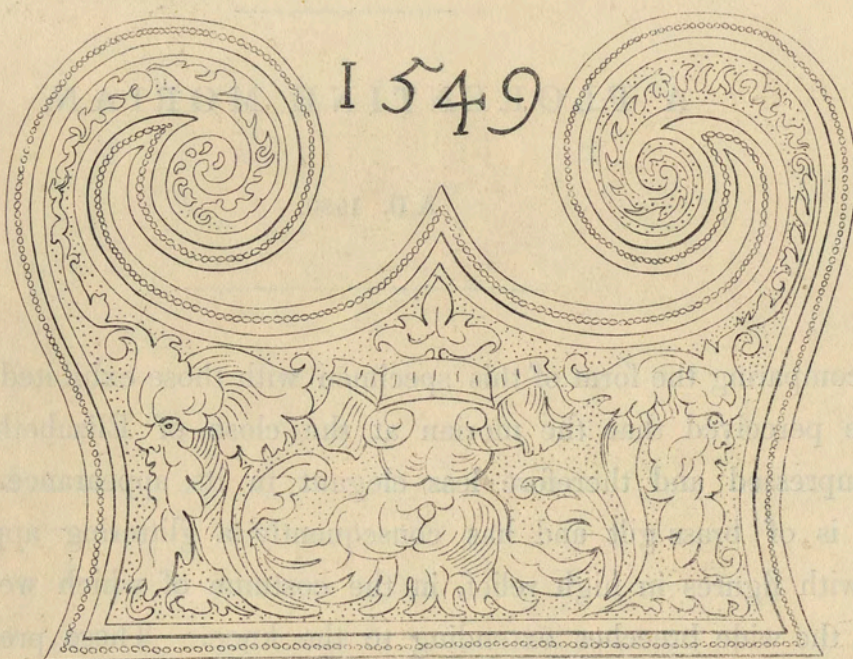
A.D. 1590.

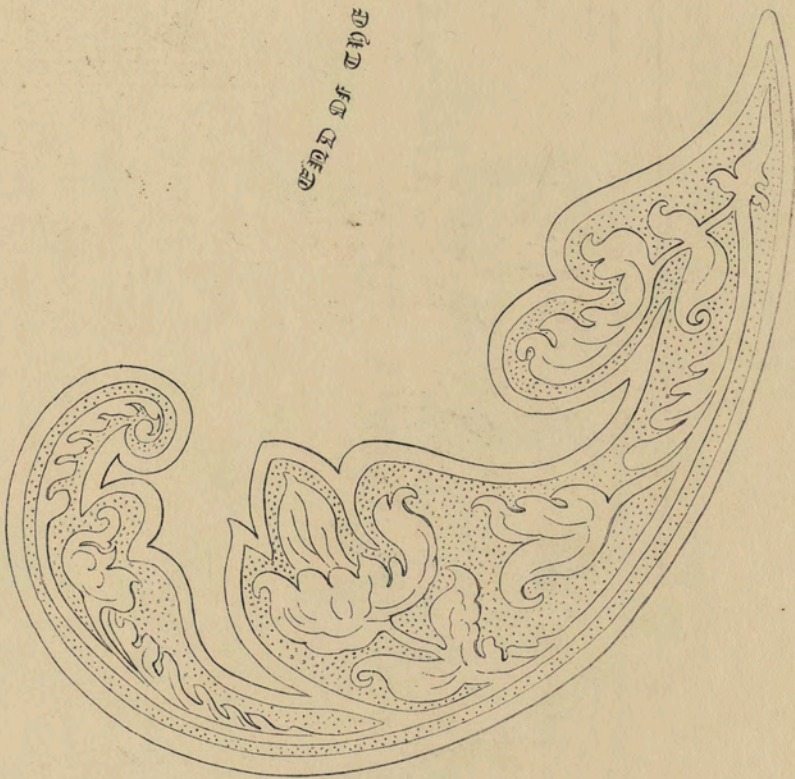
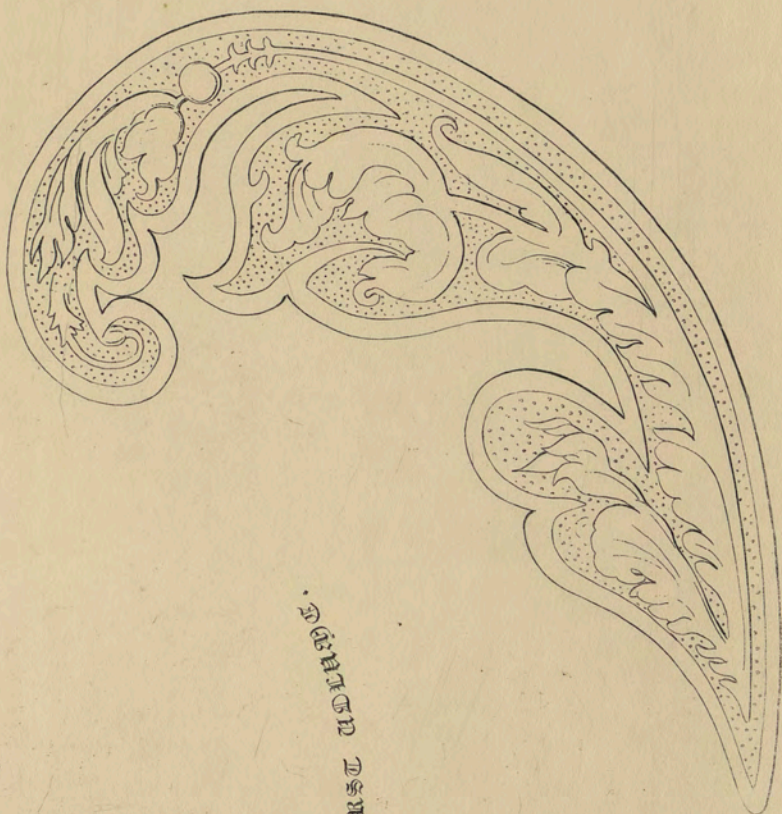
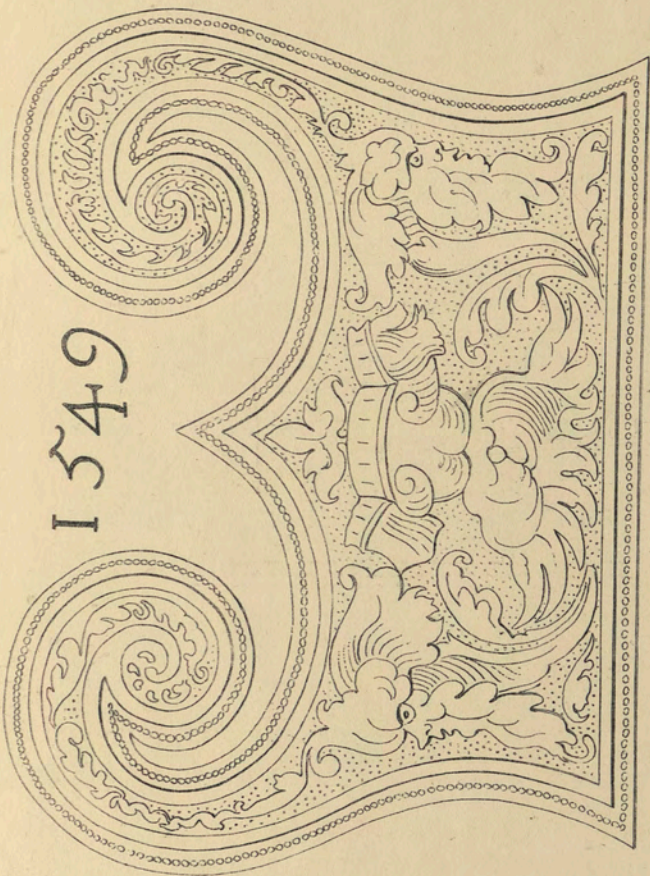
By comparing the form of this specimen with those exhibited in the last Plate, it will be perceived that the morian at the close of Elizabeth's reign became more compressed and therefore less elegant in its appearance. The one here engraved is of brass gilt and has consequently a glittering appearance. It is covered with figures in high relief, in the costume of which we find the trunk-hose and the wide breeches extending to the knee. These prevent our placing it out of the time of Elizabeth, though it cannot be earlier than the latter part of her period. The fleur-de-lis on the breast-plate of one of the halbardiers connects it with the Medici family; and we probably see a portrait of the owner in the principal mounted figure, followed by his purse-bearer, in that view of the morian given in the upper part of the plate. On the comb or crest, on one side is a combat, on the other a joust, and one part of the crown has on it troops with haquebuts and other fire-arms; the other a group of drummers and fifers with various military figures. The ornaments selected for the rim are the sports of the field, and among these stag-hunting, the chase of the wild boar and shooting, are most frequent. Although the style of art is inferior to many specimens, the details of costume are highly curious and instructive.

This style of morian went out of fashion in the early part of the reign of James I.

VIGNETTE.

Engraved ornaments on the steel burrs of the saddle, Pl. CXXVII, Fig. 2, of their full size.

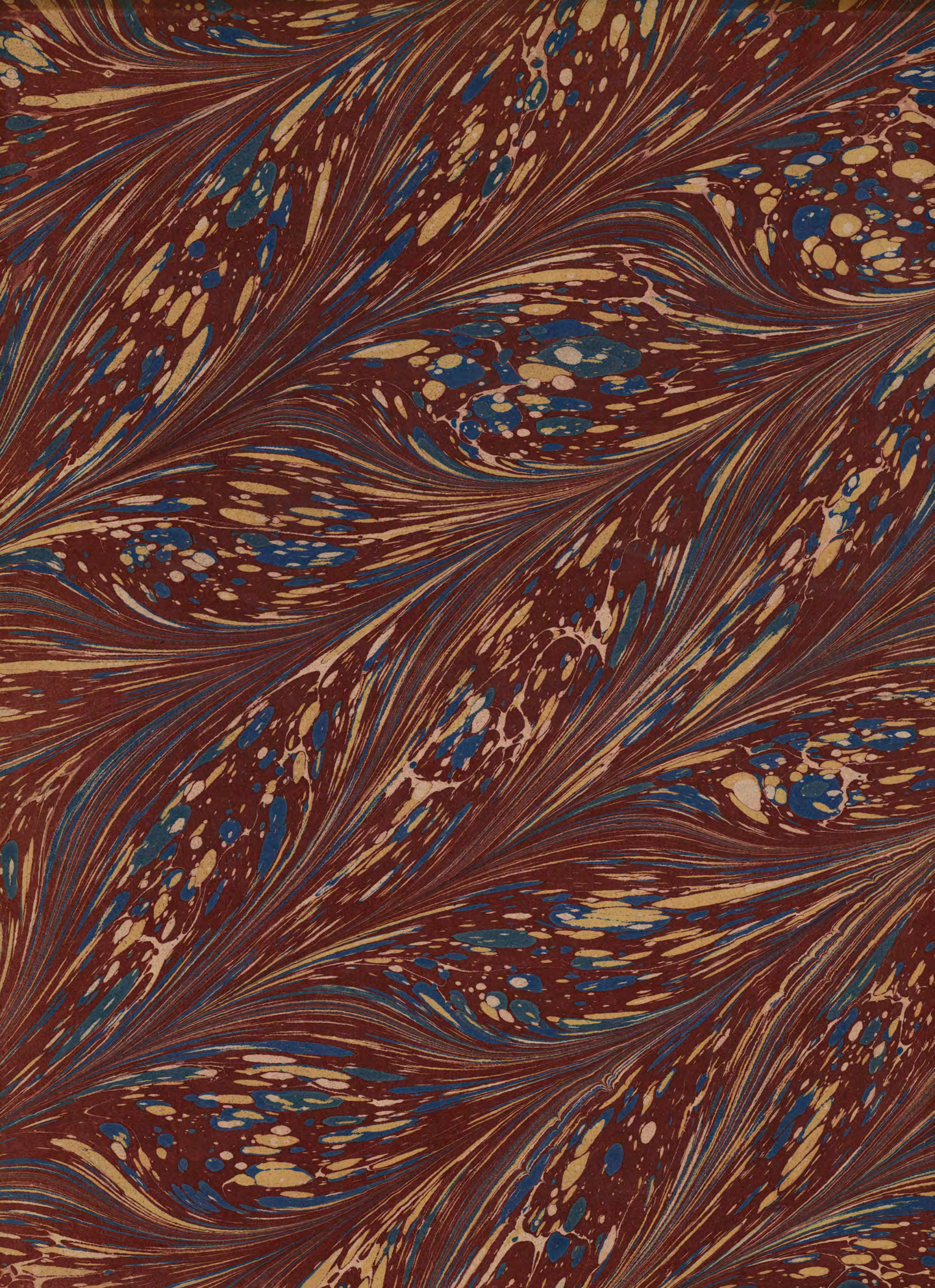




END OF THE FIRST VOLUME

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Meyrick, Samuel Rush, 1783-1848.
Engraved illustrations of ancient arms a
London : H.G. Bohn, 1854.
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